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KARL GUTZKOW'S SHORT STORIES
A STUDY IN THE TECHNIQUE OF NARRATION

BY

DANIEL FREDERICK PASMORE

A. B. Albion College, 1913.

A. M. University of Illinois, 1914

THESIS

Submitted in Partial Fulfillment of the Requirements for the

Degree of

DOCTOR OF PHILOSOPHY

IN GERMAN

IN

THE GRADUATE SCHOOL

OF THE

UNIVERSITY OF ILLINOIS

1917

EXCHANGE



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THE
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PREFACE

The author has been actuated during the preparation of this work by the belief that there is a definite place for a critical survey of Karl Gutzkow's short stories and he modestly hopes to draw some measure of attention to this writer's less comprehensive but still deserving efforts. He is desirous also of expressing his gratitude to Professor Otto Eduard Lessing of the University of Illinois under whose guidance the work was done; to Professor Julius Goebel of the University of Illinois for numerous suggestions and valuable assistance; and to Professor Lawrence M. Price of the University of California for reading the manuscript and for offering many helpful criticisms.

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Southwestern College, Kansas.
June 1918.

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INTRODUCTION

The short story, or the *novelle*, is a form of literature which has been widely cultivated in Germany within the past century. Within this space of time it has risen from obscurity and literary vagabondage to a recognized genre with respectable connections and reputable sponsors. From Goethe through Kleist, Tieck, Storm, Keller, Meyer, and Heyse, as well as a host of less known authors, the upward journey has taken place.

Karl Gutzkow, whose *novellen* are to be considered from the standpoint of a study in the technique of narration, was a prominent author for many years and in many forms of literary endeavor. He is indissolubly associated with the group known in German literature as "Young Germany," and is in more ways than any other the most representative writer of the number who composed this unique coterie and also the most gifted of its members within Germany.

Before proceeding directly to an analysis of his technique as exhibited in his *novellen*, a résumé will be given of the development of the theory of the *novelle*, a summary of its characteristics as seen in the works of certain of its leading exponents prior to 1835 will be undertaken, an outline of the nature of the "Young German" movement will be presented, and Gutzkow's relation to this revolution in the world of letters will be considered.

Following these introductory portions Gutzkow's literary theory as found in certain of his writings upon this subject will be briefly discussed, after which the analysis of his *novellen* will be taken up under numerous headings, with the object in view of discovering the position which should be accorded to him as a writer of this species.

CHAPTER I

THE NOVELLE

1. *The Theory of the Novelle*

The short story, or the *novelle*, as the German name for this genre is, is commonly designated as a product distinctively characteristic of the nineteenth century. The acceptance of this general statement does not preclude an acknowledgement of the existence in earlier centuries of stories which by all canons of criticism must fall within this classification, nor does it claim for the writers of this period the discovery or the invention of a new literary form hitherto unknown, but it does carry with it the conviction that as a recognized form and one that has been cultivated, ennobled and perfected the *novelle* is in a peculiar sense a nineteenth century production. Between those who would urge that the *novelle* is in no wise a modern type of narrative and their opponents who maintain that it is a form absolutely new, there is a mean which sees in all ages the presence of the short story but perceives that the century now past was one justly remarkable for great attainments in the popularity, perfection of technique, and wide development of this species. This is the view which is held by the writer.

In the preceding paragraph the terms short story and *novelle* have been used as though they were synonymous. In reality they are not. The term *novelle* is broader in scope. To mention but one distinction, the American short story is rigid in its demand for extreme brevity and compactness. The German critic, less severe in his demands, readily classifies as "novellen" many stories that the American terms "long short stories" and is embarrassed as to where to place. Unless stated otherwise specifically the more comprehensive meaning will be considered as applying to both terms.

While admitting the presence in all literatures and at all times of narratives possessing some and in rare cases many or indeed all of the qualities now considered essential to the short story, perceiving in fairy tales, moral stories, anecdotes, jests, and the like forerunners which extend far back even to the Middle Ages, in many instances being handed down from generation to generation by oral tradition, nevertheless it was reserved to the nineteenth century to produce, define, and bring to its full recognition and rightful inheritance the artistic genre in question. As a conscious type of literary product the works of such writers as Keller,

Storm, C. F. Meyer, and Heyse differ essentially from the collections extant prior to the year 1800.¹

In German literature it may be freely asserted that the *novelle* is one of the youngest literary forms. The name, itself of foreign derivation, underwent a process of naturalization extending from its use in 1523 in the Italian form *novella* by Pamphilius Gengenbach until the latter part of the eighteenth century when it began to be used as a German word. Early references to the term emphasize the element of novelty contained in its meaning. Lessing coined the word (1759) *nouvellenschreiberin* in his "Briefe die neuesten Literatur betreffend, 53," with reference to a French writer, Mme. Gillot de Saintonge. He is also the first to employ it in the singular in German, and from him appears to date as well the first indication of the close relationship between drama and *novelle*, a point emphasized so highly by many modern theorists.²

Wieland in 1764 speaks in his "Don Sylvia von Rosalva" of the "Arabischen und Persianischen Erzählungen, und die *novellen* und Feenmärchen" and appends a lengthy explanation of the term, showing that it was not in familiar usage. When in 1805 he again uses it in his "Novella ohne Titel," he offers neither apology nor explanation. To Wieland also we owe the first considerable attempt at a definition of the term *roman* and *novella*. To the latter he ascribes a "simplicity of plan" and a "small compass of fable" (*kleiner Umfang der Fabel*), which is indeed promising, but after all fails to arrive anywhere since he concludes lamely by speaking of the *novella* as "this sort of short novel." The difficulty which Wieland experienced in his attempts at definition was precisely that which all critics of the last quarter of the eighteenth century were confronted with. They failed to see in the *novelle* a distinct type. They thought that the difference between novel and short story was purely a quantitative one. The truth is that neither form had yet secured a place for itself, and that prose fiction occupied a position of so low esteem that it had scarcely attained the dignity of being ranked as literature. The chap-books and folk tales, Meissner's "Skizzen" (1778-96), and Goethe's "Unterhaltungen deutscher Ausgewanderter" (1795), which the modern student of literature

¹ Fürst, R. Vorläufer der *novelle* im achtzehnten Jahrhundert.

² The writer is greatly indebted to Dr. McBurney Mitchell's dissertation entitled "Paul Heyse and his Predecessors in the Theory of the *Novelle*" for the historical sketch given of the theory of the *novelle* and desires to acknowledge this at once without specific reference to each point thus obtained.

regards as very evidently containing the beginnings of the German *novelle* were simply ignored by serious critics.

There was then no theory of the short prose tale developed in Germany up to the close of the eighteenth century. The term *novella* was used exclusively with reference to foreign literatures and only infrequently. The term *erzählung* covered all prose fiction except the novel and the only distinction perceived by critics between *roman* and *novelle* was that of quantity.

The first attempt to set off the *novelle* as an independent literary genre and to formulate for it a definite theory came with the Schlegels. In the "Athenaeum Fragments" (1798), A. W. Schlegel strikes the key note in the demands made upon this species, the same demands which are made in substance in Heyse's theory and held to be valid by the best productions of the present day, when he requires that it be novel and striking.

Strangely enough also the Romanticists, characterized though their literature is generally by a lack of attention to matters of external form, nevertheless did the *novelle* good service on the strictly technical side. When they turned away from things modern and directed their gaze toward the Middle Ages, which they found more congenial to their fancy, they very fortunately rediscovered the *novelle* as it was revealed in its highest development as the expression of the genius of the two masters of mediaeval romance, Cervantes and Boccaccio. The clear-cut, conscious technique of the "Decamerone" was in striking contrast to the looseness of structure then prevalent in German literature and represented at its fullest development in the works of Jean Paul. It was precisely the needed antidote. Romanticism was searching for a new outlet of expression. The Romantic movement and the Romance *novelle* had one quality in common, a love for the miraculous and the marvelous. This proved sufficient to draw the two together altho the manner of treatment which each employed was different, the Romanticists preferring to treat their subjects subjectively and lyrically, the Romance *novelle* on the other hand, with its predecessors back to the days of the Pharaohs, being essentially epic and objective. This distinction, however, was not felt by the German Romanticists. The affinity of both for the miraculous, the unusual and the unique, overshadowed all dissimilarities of literary technique.

Hence it was that Friedrich Schlegel was able to proceed to an analysis of the Italian *novella* without departing from his principles as a thoroughgoing Romanticist. His criticisms along this line are the embodiment

of his belief in the subjective in art. His contribution to the theory of the *novelle* lies in his attempt at a definition. He demands that the story shall itself be new or else that the telling shall be done in a novel manner. Whether the plot be old or new, novelty either in subject or in treatment is a prime requisite. The reader must at all events be interested and the story must be in a form adapted to that end. A second point of technique discussed is the presence of paradox or contrast, which Friedrich Schlegel considers a necessary feature, and which has indeed characterized tales of this genre from the days of Boccaccio to our own day. The distinction between *roman* and *novelle* he left untouched as had also earlier critics. Both forms existed for him only as vehicles for the expression of the poet's subjectivity.

A. W. Schlegel in his "Vorlesungen über schöne Literatur und Kunst" sets forth his conception of the office and function of the *novelle*. It is that of describing the remarkable occurrences, of which he says our daily life is full, which are treated neither in political history as such nor in poetry with historic background, and yet which by virtue of their being at once typical and out of the ordinary deserve being recorded in some fashion. Prose must necessarily be the medium employed, poetry being unsuitable for dealing with actuality, which is the subject of both *roman* and *novelle*.

A. W. Schlegel emphasizes also the relationship existing between *novelle* and drama and mentions capability of dramatization as a test that might be applied. Dramatic structure, definite turning points, concentration of treatment that permits of no leisurely development of character, these are ear marks of the *novelle*.

The manner of relation which he holds to be the ideal of style for the *novelle* is that of the cultivated *raconteur*. In this he is in agreement with the view of his brother, Friedrich Schlegel, and also with the practice of Boccaccio in his "Decamerone" and of Goethe in his "Unterhaltungen deutscher Ausgewanderten."

Goethe's famous definition of 1827, "Was ist die Novelle anders als eine sich ereignete, unerhörte Begebenheit," is the first contribution of importance to the theory of the *novelle* following the work of the Schlegels. This brief statement is, however, the result of an investigation extending back apparently as far as 1795.³ At that time in the definition of the *erzählung* which the Baroness gives in the "Unterhaltungen deutscher Ausgewanderten" we have the essentials of the later

³ Cf. McBurrey Mitchell, Goethe's Theory of the Novelle. The Publications of the Modern Language Association, June 1915.

statement. He demands for the *erzählung* a unity approaching that of a poem and also that the form of the story shall be such as to show that we are in good society. The high social origin of the *novelle* is thus opposed to the more vulgar source of the *schwank* and the *fabliau*. In the two tales which follow the Baroness's speech, "Der Prokurator" and the "Ferdinand-Novelle," Goethe has given examples that conform to his definition, at the same time that he elevated the "moral tale" and the *Familiengemälde* from the low estate to which they had fallen. Lack of psychological penetration had been perhaps the greatest defect of these two types of stories. Goethe broadened and deepened this aspect of these two *novellen* and thus added immensely to their artistic perfection. He pushed aside also the old and mechanical division into good and bad and showed that a character although bespotted by sin may nevertheless be worthy of our consideration.

The first of Goethe's works to appear with the title *Novelle* was the story of "die Wunderlichen Nachbarskinder," which possessed that as a subtitle. Finally in 1827 "die Novelle" was given to the public. Both of these conform to the requirements of the famous definition. The latter, Goethe unable to find a suitable name for, concluded to allow to stand bearing the name of its genre as an exemplary *novelle*, a proceeding that he had earlier paralleled in the "Märchen" in the "Unterhaltungen." The elements of novelty and surprise, and of contrast and paradox, all within the realm of reality, are perfectly illustrated in this example of its sort.

The technical discussion of the *novelle* is next continued by Ludwig Tieck. Like his predecessors Tieck finds that the *novelle* must center around an unusual theme. This theme must be thrown into sharp relief by a clearly marked turning point, which brings the story to an unexpected, but under the given circumstances, perfectly natural conclusion. The conception of the turning point is fundamental for Tieck's thought. Both for setting the *novelle* apart as a genre and for keeping individual stories separate in the reader's mind it appealed to him as a technical device of the first importance. Aside from this Tieck makes no strict demands as regards form but permits the author to mold the structure according to whim or caprice, a backward step in technique.

On the side of content Tieck approached realism. He deemed the present worthy of poetic treatment, saw in the world of his own time the element of the wonderful and the miraculous which the Romanticists sought for in past ages, and was rather modern in his attitude toward the world. In this and in his discussions of themes political, social,

religious, and esthetic, in his criticisms and polemics, he joined forces with the "Young Germans." Dialogue in the form of discussion and debate plays a large part in his own *novellen*. The question of the affinity existing between the drama and the *novelle*, which A. W. Schlegel had treated, was not considered by Tieck. He believed the gulf between the two forms to be impossible of bridging. Tieck's final importance lies in his being the first among critics to raise the *novelle* as a literary form to a pre-eminent and independent position in literature.

With Theodor Mundt there was added a most valuable contribution to the theory of the *novelle*, viz., a sharp distinction between the *novelle* and the *roman*. The principal points of difference as developed by him were as follows: the *novelle* is, he finds, only an episode from the novel of life, an incident taken from a succession of incidents, complete and rounded in itself. The novel consists of a chain of incidents, the *novelle*, on the other hand, is the circumference of a circle, issuing from itself, and returning to itself, and existing for itself only. The conclusion of the *novelle* is one predetermined from its beginning, one that proceeds organically from the arrangement of the material. The novel is more free in its ending. The conclusion is only one of a number of incidents. Whereas the interest in the *novelle* lies mainly in the outcome, in the novel it is found to lie in the progress and changing circumstances of the action. The novel begins from the beginning and builds up, the *novelle* plunges into a situation at a tension, and proceeds to the catastrophe or to a satisfying conclusion.

The matter of bulk is considered by Mundt to be unessential. Definite advance in criticism is to be found in his figure of the straight line and of the circle drawn about a given point. He contributes definitely also at another angle, viz., he contends that the characters of the *novelle* are fixed, those of the novel are developing.

Thus for Mundt the *novelle* was a species separate and apart from all other literary genres. Built up around a central theme, it is rounded to a definite close, which is organically inherent in the central theme and determined by it. It deals with a single, self-centered situation, which it brings to a definite conclusion at the close, and at this point differs essentially from the novel, which deals with a series of situations and closes as it may. Mere bulk has nothing to do with the essential nature of the story. The relationship of *novelle* to drama and the element of paradox contained in the *novelle*, questions which all his predecessors had considered, Mundt failed to take into account at all. His theorizing

represents, however, the best statement of the nature of the *novelle* made up to that time.

Laube, another member of the "Young Germans," also attacked the problem. Four times he attempted to define this species, whose innate realism strongly attracted him, but each time he failed to find a definition adequately covering all its forms. The lack of form in the products of his contemporaries he could not see or acknowledge and hence he suffered from confusion. Aesthetic standards he is common with those of his group did not hold to be binding. Willingness to sacrifice form to content if the latter were only in accord with the spirit of the time hindered clear visualization of the nature of the *novelle*.

Other writers not connected with "Young Germany," viz., Grillparzer, Hebbel, Wolff, Georg von Reinbeck, and Hermann Hettner, continued the discussion until 1850. The latter two possessed definite and clear views upon the nature of the *novelle* but added nothing new to the discussion although their direct criticism is refreshing in the period of uncertainty and formlessness which prevailed during the "Young German" régime.

Gutzkow's contribution to the theory of the *novelle* is not great and will be discussed elsewhere.

Spielhagen presents two criteria as outstanding for determining whether a work is a *novelle*: (1) capability of dramatization, (2) the characters must be fixed and not developing characters.

With Paul Heyse's discussion the latest and most authoritative statement that has yet been reached is probably attained. The demands which this critic and most exemplary writer of the *novelle* of recent years makes comprise the following. (1) The right of the author to treat his main theme as an isolated case without involving human standards in general and moral standards in particular. (2) While the content may be what it may, the bounds of reality must not be overstepped. (3) The ugly and the hateful must not be introduced. (4) All means used must serve one definite end. A single and central theme must receive intense concentration in all its "onesidedness and isolation." (5) The use of the catchwords "silhouette" and "falcon" signifying the idea of an isolated, well-rounded structure possessing a definite central theme. (6) The psychological element is strongly stressed. (7) The manner of telling is that of the cultivated story teller in polite society. (8) Objectivity is a major demand upon the *novelle*. (9) Because the *novelle* is essentially realistic, prose is its proper medium of expression.

The absence of any discussion of the relation of drama and *novelle* and of the importance of chance (Zufall) is noteworthy in Heyse's criticisms.

Thus the theory of the technique of the *novelle* has passed through a century and more of critical development. Starting from very vague and shadowy conceptions which confused *novelle* and *roman* and distinguished between the two only as to differences of bulk, it has closed temporarily with the *novelle* occupying a unique position, a clearly defined genre, treating a specific central theme, and taking its basis from reality.

2. The *Novelle* Prior to 1835

In practice the German *novelle* as it existed during the closing years of the eighteenth century and the first third of the nineteenth embraces a wide range in both form and content. The transgression of virtually all the canons of literary criticism that have been deduced by critics of this genre and conformity in marked degree to the same are both to be found. The writers whose works are outstanding and show clearly the characteristics and progress of this form as a literary type in the years preceding "Young Germany" are Goethe, Schiller, certain of the Romanticists, Kleist, and Tieck.

Briefly the *novelle* as thus exemplified shows three fundamental forms depending upon the purpose of the authors, a three fold division that is still considered by all critics, viz., that of character portrayal, the effort to obtain emotional effect, and the desire to instruct. In other words the three types are the psychological, the story of mood or atmosphere (*Stimmungsgeschichte*'), and the didactic.

Goethe, Kleist, and, to a certain extent, Schiller, as is to be seen in the "Verbrecher aus verlorener Ehre," are chiefly concerned with the development of psychological problems and of interesting characters. Both Goethe and Kleist followed the direction indicated by Boccaccio. A very noticeable characteristic of the former's (Goethe's) *novellen* is the almost painful exactness and the detail with which psychological changes are established. The action and the thoughts of the characters are thus explained. For Kleist also the psychological problem furnished the center of interest. External happenings are always pressed into the aid of character development. Situations serve to reveal the characters' real selves. Each *novelle* deals with its definite problem.

The Romanticists looked to Boccaccio and Cervantes for their models also, and their greatest service lay in their ardent advocacy

of these foreign writers as proper examples for imitation. They themselves were not in a position to follow closely those whom they so highly regarded owing to the subjectivity of their school, which mitigated against adherence to any given form. Jean Paul's "Romantic Irony" tended to estrange them also in their practice from any devotion to compactness of form. Unlike Goethe they showed no desire to make characters and human beings the end and aim of their art and they treated no psychological problems. Their domain was rather that of the fairy tale, which made no strict demands but permitted the play of fancy and was not dependent upon the law of cause and effect. Lack of inner cohesion and of unity in both action and characters is characteristic of their stories, a few notable exceptions being Achim von Arnim's "Der tolle Invalide auf dem Fort Rattoneau," Bretano's "Geschichte vom braven Kasperl und dem schönen Annerl," and Eichendorff's "Aus dem Leben eines Taugenichts." The latter two are what are known in German as "Stimmungsgeschichten." The *novellen* of E. T. A. Hoffmann are also essentially Romantic, if the aim of that school be considered as an effort to produce moods, to give free rein to the author's subjectivity and permit him to place his fantastic dream world above the world of reality. Everything is dominated by his personality, and his peculiarities and idiosyncrasies show clearly in his works. Double characters, persons at war with themselves, are common. Supernatural powers play oftentimes rôles of importance. His characters view the world in an unusual way and are themselves regarded as dreamers or as intoxicated. The wonderful and the impossible enter frequently. Suspense is obtained and held in a remarkable degree, in this way recalling the methods of eighteenth century storytellers. Hoffmann's primary object is not to portray character development nor to depict interesting human relationships but rather to appeal to the emotions of fear, dread, and anguish, less frequently those of joy and freedom.

As a form of art that dealt with a problem, that considered the present, and that held to a rigid form, the *novelle* was thus led astray by the Romanticists. In introducing the element of mood and emphasizing that, they did, however, exert a marked influence upon later writers as Keller and Storm.

The real progress of the *novelle* is to be found, however, in the works of two writers who stood in a certain opposition to the Romanticists, Heinrich von Kleist and Tieck during his later years.

The *novelle* as it developed under Kleist proceeded along the lines pointed out by Goethe and Boccaccio. As previously stated Kleist's

art was both psychological and dramatic.⁴ The center of interest is always the psychological problem, and all action is made to reveal character. Each *novelle* shows clearly by its rigid, dramatic, composition that the author was a dramatist. The introduction, made rapidly in a few lines, leads directly to the action which proceeds smoothly and without digressions to the climax and thence to the conclusion.⁵ All superfluities are strictly excluded by this dramatic unity of structure. Observations of the sort common in "Wilhelm Meister" and descriptions of nature as in Rousseau and "Werther" are absent. Direct characterization is found to an exceedingly limited extent. Objectivity, repression of the author's individuality, reality, mark Kleist's *novellen* and sharply separate them from those of the Romanticists.

The latin classic writers and Goethe are even more clearly and consciously the models whom Tieck follows. His words upon the theory of the *novelle* point this out.⁶ The form which he attained to differs, however, greatly from that reached by Kleist.

Tieck resembles Kleist in his desire to treat definite problems. Instead, however, of treating psychological problems of universal human interest, he concerns himself rather with the abnormal, the half pathological, and imparts to his discussions a philosophical trend. He did not depart completely from Romanticism. His characters suffer from hypochondria, fanaticism, and are otherwise not normal. Following Cervantes, for whom he had a special liking, his *novellen* possess didactic tendencies, contain criticism of his time, views upon aesthetic, religious, social, and political movements, and attacks upon tendencies which he considered to be either sickly or harmful. Thus the decadent Romanticism and the authors of "Young Germany" are objects of his satire and enmity.

The importance of the turning point for Tieck's *novelle* composition has been told.⁷ Chance, miracle, intervention of supernatural powers, play a rôle oftentimes in the denouement of his stories. The dialogue is of the utmost value also for Tieck's technique. It serves two main purposes, first, to furnish the characterization, as when various persons discuss another of the characters, or speech mannerisms are employed, or the characters express opinions which betray what manner of persons

⁴ Cf. p. 15.

⁵ Henrietta K. Becker. Kleist and Hebbel. A comparative study. The Novels. Dissertation. Chicago 1904.

⁶ J. L. Tieck. Schriften, 20 Bde., Berlin 1828-40, XI (1829), pp. lxxxiv-xc.

⁷ Cf. p. 10.

they are. The second task performed by the dialogue is that of stating the problems to be discussed and in many instances conducting what is virtually a debate upon such questions. At times these discussions go far afield and the result is a disruption of the form of the *novelle*. The final outcome of Tieck's efforts is a deterioration of artistic form.

The *novelle* of later times shows the influence of all the *novellen* writers of the first third of the century. Tieck's influence especially is to be observed in the works of the "Young Germans." When, however, the *novelle* reaches a culminating point in its development, it shows a close relationship to the *novelle* of Kleist. This does not imply a direct influence from him but since he is responsible for placing the short story in the domain where it properly belongs involuntarily and from the laws of inner necessity it must approach the norm set by him.⁸

⁸ Karl Ewald, *Die deutsche Novelle im ersten Drittel des 19. Jahrhunderts*. Diss. Rostock. Göttingen 1907.

The view held by Theodor Storm concerning the *novelle* might well be mentioned here for the sake of comparison. "The present day *novelle*," he says, "is the sister of the drama and is the most exacting form of artistic production. Like the drama it treats of the deepest problems of human life; like it it requires for its perfection a central conflict around which the whole is organized, and in consequence of this the most compact form and the exclusion of all non-essentials is necessary. It not merely permits of the greatest demands upon art but it imperatively calls for them."—Köster Albert. *Briefwechsel zwischen Th. Storm and G. Keller*. Anmerkungen s. 249-250.

CHAPTER II

THE YOUNG GERMAN MOVEMENT

The "Young German" movement as it is known in German literature of the nineteenth century was at its most intense phase during the years 1833 to 1835. At this time the writers who composed the group were more closely in agreement with one another and the ties which bound them together—the union was never a formal or organic one—were more numerous and tightly woven than at any later period.

The beginning of "Young Germany," the source of its inspiration, is to be found in the French Revolution of 1830. The triumph of liberal principles in France, the resulting overthrow of Charles X, and the establishment of a government which recognized the people as the source of its authority, reacted profoundly upon Germany, and especially upon the great number of liberals who had looked forward ardently to the inauguration of the reforms which had been promised to the German states by their sovereigns during the wars against Napoleon. Though these hopes had been bitterly disappointed, they still cherished dreams of greater democracy and even under the régime of Metternich and the Holy Alliance dared to believe that the advantages which their western neighbor possessed might some day come to be theirs.

This attitude toward France and enthusiasm for liberalism is expressed at its best in the domain of German letters by Heinrich Heine and Ludwig Börne. Both of these Jewish writers, journalists of note, transmitters of French ideas and culture, took up their residence in Paris, and from this capital city sent back to their countrymen transcripts of the life they there found, colored by their personal devotion to the ideals which they believed to be incorporated in the French system of government. The influence exerted by these writers upon the German public and the rising generation of authors in their native land was immense.

Among those who looked to Heine and Börne as their models and stood deeply in their debt for many of their ideas were Ludolf Wienbarg, Karl Gutzkow, Heinrich Laube, and Theodor Mundt. These young men had been stirred to the depths by the July Revolution and had become impregnated with liberal doctrines. They deplored the unfortunate, depressingly reactionary position assumed by Germany in matters of politics and statecraft, were eagerly alive to all social and semi-political, semireligious movements which showed themselves at that

time, and were especially prone to take up with new and revolutionary phases as these manifested themselves in literature. The severe censorship imposed by the German Diet and by Prussia was particularly irksome to them and more than once did they come into conflict with it.

Thus on the part of Heine and Börne in Paris there was an ardent enthusiasm for France and liberalism, coupled with a hatred for the despotism of the countries of Germany that was not unmixed with contempt for the passive endurance of their countrymen, and on the side of the youthful journalists of the home land there was a strong leaven of sympathy for the principles of democracy and freer government and a marked tendency to take up all new appearances of the day, social, aesthetic, religious, and political. The former, secure in a foreign land, were able to express themselves without restraint; the latter, lacking such protection, felt all the rigor of governmental persecution and were obliged to exercise a degree of caution not required by the former.

Out of these common sympathies and strivings there developed a more or less conscious connection between these writers and they came to sustain a sort of intellectual relationship to one another that might have developed still further but for the decree of the German Diet that followed the publication of Gutzkow's "Wally," and the bitter attacks of Wolfgang Menzel upon the same. This brought the works of Heine, Gutzkow, Wienbarg, Mundt, and Laube under the ban and the decree was applied not only to all previously published works but also to any which they might write in the future. "Young Germany" was thus suddenly checked and in later years its various members came to attack one another often with great bitterness. The name, however, has remained and is now recognized as a distinctive catch phrase applying to this group.

The political significance of this movement must, however, be neither overestimated nor misunderstood. It was not politically revolutionary in nature, it did not contemplate the use of force against the government, it had no connection with the "Young Europe" organizations of the times, but was rather concerned with literature and the desire for greater liberty of the press. It was liberal, frankly desirous for many reforms, but not subversive to the existing régime.

On the social and aesthetic side the "Young Germans" were iconoclasts who fought against the traditional and the conventional. Saint Simonism, emancipation of the senses, emancipation of women, the rights of sensual beauty, were topics exploited by them to an extent that their service in other directions has often been greatly ignored. These

measures which they thus advocated were, however, only a further treatment of themes previously handled by Goethe, Heinse, Schlegel, Tieck, and Schleiermacher,¹ but they were ardently advanced, strongly championed, and usually presented in their baldest, most unattractive features, and hence appeared more dangerous than they really were. For their immediate inspiration in these matters as well as in liberal ideas upon government the "Young Germans" were greatly indebted to Heine. Indeed the latter was very truly the father of the whole movement and is to be considered as its intellectual sponsor.

The church and orthodoxy were viewed only as a portion of that which had come down from the past and the authority which religion claimed was felt to be tyrannical and antagonistic to the liberty of the individual, a form of slavery whose shackles must be broken. Accordingly the church became an object of attack, and skepticism, ever a distinguishing trait of this group of writers, came to a place of prominence. D. F. Strauss's "Leben Jesu" was a powerful illustration of this tendency of the time and influenced the "Young Germans" strongly. Saint Simonism, which as has been previously mentioned was a part of the propaganda, also possessed elements of opposition to the existing theology.

Moreover the "Young Germans" stood in clear alignment against Romanticism and Classicism. They indicted the latter with having led Germany astray from the present and reality in a one-sided struggle for beauty and an effort to revive the spirit of the ancient Greeks. It is scarcely necessary to point out their error in this accusation and to show that Goethe and Schiller had, in truth, presented universal human ideals in their works, that they had given them an ideal content that must be recognized as valid for all time, and that the form in which they clothed this ideal life content is such that each age must believe in its reality.²

The strongest opposition of the "Young Germans" directed itself, however, against Romanticism. The only real vocation of the poet, according to the belief of these would-be reformers, was to submerge himself in the political and social problems of his time and bend all his efforts toward their solution. Literature must put itself into the service of public life and politics. The Romanticists had done the extreme opposite of this. They had fled from the world of reality and had taken refuge

¹ Goethe's "Wahlverwandschaften," Heinse's "Ardinghello," Friedrich Schlegel's "Lucinde," etc. all handle essentially the same problems as those dealt with by the "Young Germans."

² Biese, A., *Literaturgeschichte*. (Jung Deutschland)

in a world set up in its place by the imagination, a world that was not illumined by the bright light of day but by the twilight of the moon, a wonderland of fairy tale and saga that extended even into a "third world" of premonitions and dreams, spirits, ghosts, spooks, kobolds, elves and water sprites, and that was not a part of their own times but was located in the dark and distant Middle Ages. The present had seemed too narrow for them and the realm of fantasy had become their retreat. The later Romanticists in particular had become separated from the age in which they lived, they had reached an artificial, unnatural, unhealthy condition, which possessed an oversatiation of fantasy that produced a feeling of nausea and disgust. Although the period of Romanticism had been national in tone, nevertheless a deep rift had developed between literature and life. It was to protest against this Romantic world conception (*Weltanschauung*) and to bridge this gap that the "Young Germans" took up arms actively against the philosophy and literature that had held undisputed sway during the first quarter of the century.

In this revolt against the prevailing system "Young Germany" bore a decided resemblance to the earlier "Storm and Stress" period. Both were uprisings of young spirits against the intellectual tyranny of a preceding generation of writers. Both were stormy transition periods, both were eras of bitter negation of former literary values. The roots of the first "Storm and Stress" period lay in part also in the existing political and social conditions, in the deep contradiction between the "enlightenment" and the ideals of the ancients as spread by Winckelmann on the one side, and the distressing, narrow conditions of life for the individual upon the other. It consisted to a large degree of an uprising against the limitations of the civilization (*Kultur*) then in vogue and of convention. Its catchwords were expressions such as "nature," "originality," and "genius."³

The case was somewhat different with the "Young Germans." Their slogans varied from those of the preceding revolutionists owing to changed political and social conditions. Genius and individuality were not so strongly emphasized. They were, in fact, often contested. The effort was made to co-operate rather than to achieve alone. "Liberalism," "freedom," and "realism" became the watchwords. This was the first side of the democratic element in the "Young German" literature. The second was the thoroughgoing attempt to work upon

³ Schweizer, Viktor, *Ludolf Wienbarg*, p. 29.

the masses. Out of this developed modern journalism with its immense power, a force which was influenced in its progress and aims to a considerable degree by the lines followed by French and English journalism.

The positive contribution which the "Young Germans" set up in place of the Romantic conception that they desired to destroy was the modern view of the world and of life. As expressed by Richard Haym it is as follows: "Not to live in cloudlike illusions, in arbitrary and strange modes of thought, in wishes pointing backwards to the past; not that, but rather to recognize with sober understanding and manly resolution the might and the needs of reality, to progress with thoughtful and patient mind, this constitutes correctly for us moderns the imperative demand of the time in whose service we are placed."⁴

That the "Young Germans" did not succeed in attaining to the goals which they had set up lay in the limitations always present in a transition period. They were obliged to combat within themselves the varying Romantic elements which they desired to destroy. The influence of the Romanticism under which they had grown up was too strong to be broken at once.

In this modern world view, this union of art and life, they set forth the goal of all their efforts. Laube expressed this when he said: "Truth, the whole truth, only refined and unified in the sunshine of (good) taste, in the workshop of the beautiful, is the one and all, that we desire, and whoever loves, desires, and furthers that, is one with us."⁵

Thus the realistic tendency is the modern element of the "Young German" movement, a tendency, which though it often went astray was nevertheless ever desirous of bringing life and art into more intimate contact.

A second characteristic of "Young Germany" was the aim which its members possessed of reforming life by means of art. They desired that the conception of life and the world should be an artistic one. Wienbarg is especially the representative of this idea, which is in itself nothing new but rather an inheritance from the classical writers and from the Romanticists. The latter, it is true, had gone far afield in their practice from this idea, but it is the artistic practice of the youthful Goethe and the theory taught by Goethe in his later years which furnished the basis upon which the "Young German" set out to build further.⁶

⁴ Haym, Richard, *Die Romantische Schule*, p. 4.

⁵ Laube, Heinrich, *Modern: Charakteristiken*, 11, 239.

⁶ Wienbarg, Ludolf, *Aesthetische Feldzüge*, XXI-XXII.

The rift between the Romantic practice and actual life has now been sufficiently indicated. The "Young Germans" were not the only ones who recognized this unfortunate situation and deplored it. Two others, who were prominent and produced works the importance and influence of which can scarcely be rated too high, were also keenly alive to the low state into which literature had fallen in Germany. Paul Pfizer's "Briefwechsel zweier Deutschen" and Wolfgang Menzel's "Deutsche Literatur" clearly demonstrate this.

The former with reference to the then obtaining conditions said: "A similar state is present in German literature as well. There is lacking here, as is true of the German people, a genuine center of life. It is a periphery without a center. . . . The German poetic literature consists of nothing but arabesques and ornamentations, and real poetry is more and more becoming silent, since it lacks in life any object for observation of an inspiring and perfected nature by which it can uphold itself. The purely spiritual (innerlich) materials and motives are exhausted, everything dissolves, blows away like dust, disappears, and often leaves a nauseating sediment behind. Instead of a proper mixture of elements, instead of a permeation of real and ideal elements, there is *here* a cloudy vapor in which one can no longer distinguish the hazy figures, *there*, on the contrary, nude insipidity and vulgarity proudly glorying in its nudity, because we have lost genuine reality, the real center of life."⁷

Another quotation supplements this picture: "The German is a stranger in his own country. He lives, the better (German) at least, no longer in life but outside of life. He has nothing but his inner world. His existence has become a thoroughly artificial one. . . . The chasm between him and reality increases."⁸

A third quotation demands a decided break with Romanticism and states Pfizer's ideal of the writer: "A genuine poet cannot join himself too closely to life, and his work will be so much the more poetical and deep in accordance as it possesses more of this basis and exhibits life in its relation to the world, for life and poetry are of one sort, and the latter is only one expression of the former. Nothing that is separated from the former and is but a mirror of fancy can be independently portrayed."⁹

⁷ Pfizer, Paul, *Briefwechsel zweier Deutschen*, pp. 115-116.

⁸ Pfizer, Paul, *loc. cit.*

⁹ Pfizer, Paul, *loc. cit.*, p. 117.

Some citations from Menzel serve to show that he, too, felt compelled to take a similar attitude toward the literature of the time. Thus he makes the following charges. "Poetry is no longer linked to life, the most perfect blossom of the same, but is rather opposed to it, as the dream is to the awakening."¹⁰

And again: "Even up to the present most scholars live in their grottoes of books, and simultaneously lose with the sight of nature the sense for the same and the power to enjoy it. Life becomes a dream to them, and the dream becomes their life. . . . Far from reality, far from nature and life, these poets study everything only from books, draw all their ideas and images from paper only in order to again put them into a coffin of paper. They pursue the shadow eagerly in order to again outline it."¹¹

Thus it is apparent that the serious discrepancy between literature and life was widely felt, and when Wienbarg, the aestheticist of this school issued his "Aesthetische Feldzüge" (1834) with its clarion call for a return of the younger minds in Germany to the principle of a closer union of life and literature, and demanded a new aesthetics that should restore the severed connection, he was not entirely unique but was acting in the capacity of spokesman for a numerous constituency, which included not only "Young Germany" but even those who like Menzel later became its bitter enemies.

¹⁰ Menzel, W., *Deutsche Literatur*, Bd. II, p. 61.

¹¹ Menzel, W., *loc. cit.*

CHAPTER III

GUTZKOW'S POSITION IN LITERATURE

If, as is commonly asserted, Börne was the inspiration along political lines for the "Young Germans," Heine the source of their ethical-aesthetic-social views, and Wienbarg the promulgator of their aesthetic program, Gutzkow was the foremost practitioner of the members of the group who remained in Germany. He was possessed of greater talent, more ambition, and less timidity than the others who figured in this reform movement, and he incorporated the principles of the new literature into his works in greater degree and with more striking success than did any of the others. A brief summary of his life and activities is here given.

He was born in Berlin, March 17, 1811. In 1829 he entered the University of Berlin, enrolling first in the philosophical faculty, later transferring to the theological faculty, and thence returning to the philosophical. The winning of a scientific prize from the University in 1830 interested him less than the news of the outbreak of the revolution in Paris, which he heard at the same time. His words uttered then are significant of his career throughout life. "From this day on science lay behind me, history before me," he said, speaking of this event.

His first attempts in journalism took place during his university days. "Das Forum der Journalisten" (1831) clearly indicated his critical bent. Wolfgang Menzel, the author of the widely read "Deutsche Literatur" and editor of the "Literaturblatt" in Strassburg, exerted a strong influence upon him and invited the youthful author to assist him upon this publication. Gutzkow accepted, and went to Strassburg where the two worked together harmoniously for some time. During this period Gutzkow published his first volume of short stories, the political satire "Briefe eines Narren an eine Närrin," and the "purpose" novel "Maha Guru." Gradually the relationship with Menzel grew less intimate, and a new one with Heinrich Laube sprang up. After a trip with the latter through upper Italy, Gutzkow settled down at Frankfurt, where he started a new publication, the "Phönix," in which he gave ample expression to the leading ideas of the new literature.

The appearance of his novel "Wally, die Zweiflerin" (1835) created a veritable storm of criticism and resulted in placing not only Gutzkow's own works, those already written and any future productions, under the ban, but also those of Heine, Laube, Wienbarg, and Mundt. In addition Gutzkow received a month's imprisonment. His plans for an

imposing literary magazine, "Die Deutsche Revue," were also completely shattered by this event. Two works, "Zur Geschichte der Philosophie" and "Ueber Goethe im Wendepunkte zweier Jahrhunderte," he very nearly completed while imprisoned. After his release, for a time in Frankfurt and later from Hamburg, he was the guiding spirit in the editing of the "Frankfurter Telegraph," and in this he was associated with Dingelstedt, Goedeke, Levin Schücking, Geibel, Eichendorff, Hebbel, and others.

The period spent in Hamburg was of the greatest importance for Gutzkow's development. He rapidly gained in literary strength and at this time he completed the significant development from short story writer and journalist to dramatist, and acquired so thorough a knowledge of Germany and so deep an appreciation for that country's intellectual growth that his later panoramic novels are historically accurate and valuable.

In 1839 he made the leap to the drama and the next fifteen years witnessed a long succession of plays, many of which proved popular. The most important were the three comedies: "Zopf und Schwert" (1843), "Das Urbild des Tartuffe" (1847), "Der Königsleutnant" (1849), and the tragedy, "Uriel Acosta" (1849). The last is the most poetical of Gutzkow's dramas. Unlike the greatest part of Gutzkow's works, which are marred by didacticism and treat problems of only temporary interest, this deals with a conflict that is eternal and hence has aged much less than the rest of his productions.

In 1846 Gutzkow became theatrical critic at the court theater at Dresden, which position he held until 1848, when in consequence of his (temperate) participation in the revolution of that year he gave it up. His period of residence in Dresden extended, however, until 1861 and according to H. H. Houben Gutzkow at this time reached the zenith of his influence. In 1849 and 1850 he wrote his first great novel, "Die Ritter vom Geiste," from 1852 until 1861 he published the periodical, "Unterhaltungen am häuslichen Herd," in 1857 he began the great counterpart to his first long novel, "Der Zauberer von Rom." The severe criticism of Julian Schmidt and Gustav Freytag, the editors of the "Grenzboten," did much to embitter the later years of Gutzkow's stay in Dresden.

For a short time he was the general secretary of the Schiller Foundation in Weimar. At this time he became mentally overwrought and possessed by the delusion that he was being constantly persecuted by his enemies and attempted suicide. He was placed in an institution for

the curing of nervous diseases and fortunately restored to health. Soon after he was given a sum of money as a gift by a grateful public which had at length come to recognize the services which he had rendered as a writer. Again he set diligently to work but the former strength was now greatly weakened. Among the productions of this period were the novel, "Hohenschwangau" and the autobiographical "Rückblicke auf mein Leben." He died December 16, 1878 in Sachsenhausen, being suffocated by a fire which had broken out in his room.

His life was thus one of utmost activity. In the words of his biographer and most thorough student and critic: "Whoever possesses a view of his activity cannot picture him otherwise than as standing at his desk and with rapid hand guiding his pen. In a life of sixty-seven years he wrote more than Goethe. That, in itself, is appalling. . . . Gutzkow's works are a diary of the history of his time. There is scarcely a question which he has not approached, scarcely a literary personality of any significance with whom he has not had relationships, either personal, literary, or critical. Gutzkow's biography will not permit of being written without a thorough knowledge of all the intellectual currents of the century. It represents a history of the years from 1830 to 1880. . . . The entire life of Gutzkow is a confusion of strife and polemic."¹

¹ Houben, H. H., Gutzkow Funde, VII.

CHAPTER IV

PURPOSE OF THE DISSERTATION

Having thus sketched the outlines of the "Young German" movement, and indicated slightly the vast range of the field of literature in which Gutzkow was a striking figure, we take up for specific investigation the domain of the short story in which Gutzkow was thoroughly at home and to which genre he contributed freely throughout the whole of his career. This is a subdivision that has been very sparingly studied and is comparatively unknown. The revival of interest in the "Young German" school which has been in progress for several years has thus far failed to throw much light upon this side of Gutzkow's activities. Research has, indeed, been carried on further in the case of some of Gutzkow's compatriots than it has with regard to the leader himself. The extent and the diversity of his labors have thus far prevented a successful survey of his works in detail. Thus it happens that amid the efforts that scholars such as Brandes, Dresch, Proelss, and Houben, have put forth in the effort to restore the writers of "Young Germany" to their proper place of merited recognition, Gutzkow's short stories have been neglected, and his name brings to but few minds any memories beyond those of "Wally," "Die Ritter vom Geiste," "Der Zauberer von Rom," "Uriel Acosta," and "Zopf und Schwert."

Hence it has been with the aim of discovering Gutzkow's characteristics as a writer of the *novelle* that the present study has been prosecuted. It divides naturally into two parts: first, an attempt to ascertain the author's theoretical views upon literature, i. e., his conception of the nature of the poetic art; and second, an endeavor by means of a detailed analysis of a number of his short stories to observe how these theories work out in a practical application.

For the first of these objects no large amount of material was available and the sources which have been used consist of an article in "Die Deutsche Revue" entitled "Literature,"¹ an extract "Wahrheit und Wirklichkeit"² published in connection with "Wally," the chapter

¹ Deutsche Literaturdenkmale des 18. und 19. Jahrhunderts, No. 132. Die Deutsche Revue von Karl Gutzkow und Ludolf Wienbart 1835. Herausgegeben von J. Dresch, pp. 22-39.

² First published in the Phoenix, July 25, 1835. Republished in connection with "Wally," August 12, 1835.

"Kunst und Literature" in "Die Säkularbilder,"³ the various prefaces to the "Ritter vom Geiste," and a discussion by Gutzkow of the nature of the *roman*, the *novelle*, and the *erzählung* in "Vom Baum der Erkenntnis."⁴

Nor were all of the author's short stories available for this analysis. Those which have been considered are to be found in volumes two, three, and four of the Costenoble edition of Gutzkow's "Gesammelte Werke" and in the volume of H. H. Houben's edition of Gutzkow's works entitled "Kleine Romane und Erzählungen." The longer novels of Gutzkow, including "Wally," which has been well analyzed by Eugen Wolff, have been excluded from the present study.

³ Gutzkow's *Gesammelte Werke*, Vol. VIII, Chap. X. The *Säkularbilder* appeared in 1837 under the title "Bulwers Zeitgenossen," later republished as the "Säkularbilder" in 1846.

⁴ Karl Gutzkow, *Vom Baume der Erkenntnis*. *Denksprüche*, 2, Aufl. Stuttgart 1869, 209 ff. (1. Aufl. 1868).

CHAPTER V

GUTZKOW'S LITERARY THEORY

It has been seen that the lack of a vital connection between life and literature which existed during the first third of the nineteenth century was felt by many of the keenest minds in Germany to be most deplorable. A return to a more realistic literature was widely desired as a remedy for this condition, and from this period date the beginnings of the later realism which spread so widely and passed through many phases until it culminated finally in the excesses of Naturalism during the decades of the 80's and the 90's.

The attitude of Wienbarg, Menzel, and Pfizer toward this revolt against literary tradition and convention has been clearly indicated, and it may be added that among those who championed the new doctrines there were none more throughgoing than the author whose literary theory is now to be discussed. Thus in "Die Deutsche Revue,"¹ a magazine which was founded by Gutzkow and Wienbarg in 1835, but which was suppressed before the first edition was published, the former expresses views upon contemporary literature and upon the mission of literature that are in strict accord with those of the above mentioned critics. Literature must, he says, mirror the nation's life and it must in addition to this stand in the service of ideas. It is not sufficient that existing conditions be depicted, that happiness or unhappiness be described. The time for this has gone by. Literature must do more than instruct the shoemaker how to reckon his accounts or the citizen to elect his representatives. The genius has two goals toward which he works: the deed and the idea. Existing conditions render the attainment of the former impossible. The latter remains open. Hence he must work for that. In other words, literature becomes purposeful and thus a connection with life is established. Poetry is to be used for the advancement of a definite program.

That literature be popular, however, is not demanded by Gutzkow. He fears a literature which flatters the masses more than one which is aristocratic. Both literature and criticism of a high order can necessarily have but a limited circle of intelligent readers. When the attempt is made to expand this circle greatly, the quality must unavoidably suffer.

¹ Deutsche Literaturdenkmale des 18. u. 19. Jahrh. No 132, 1, 32-5

He recognizes that the poet must pass through a process of development in attaining his ideal. Goethe and Schiller reached the truth toward which they strove only after repeated trials. So in the French literature of his own day did Balzac and George Sand. Their later works were vastly better productions of art than their earlier ones.

In "Wahrheit und Wirklichkeit" (1835), Gutzkow divides the world of authors and the world of readers into three domains. The scale is an ascending one; actuality (*Wirklichkeit*), probability (*Wahrscheinlichkeit*), and truth (*Wahrheit*). The first division includes the productions of that group of writers who attempt to reproduce what goes on in the world about them without adding or detracting in any way, a process of imitation only. Here, as in "Die Deutsche Revue," this is bitterly condemned. The second class is composed of productions which may or may not be based upon actual happenings, but which are not unnatural, and fall within the range of probability. This is a second step, but still a low one. Finally the realm of truth is made up of those writings which it matters not whether they be true or not, whether they could possibly be true or not, they possess an inner truth which is invisible and which places them above and beyond all contradiction. Readers corresponding to these three classes are respectively designated as shallow minds, gifted minds, and free minds.

This threefold division is not unlike the classification employed by Goethe which he designates as simple imitation of nature (*Einfache Nachahmung der Natur*), manner (*Manier*), and style (*Stil*).² Goethe, however, while representing these as three ascending stages of art, sees in each a perfection of its own. Gutzkow does not. The classification employed by Otto Ludwig is also threefold: naturalism, idealism, and poetic realism.³ The first is based upon historical evidence, the second is ideal only, the last possesses all the elements of possibility but lacks authenticity, thus being a form compounded of the former two with the loss of certain qualities of each. It represents the highest type of art to Ludwig, and is the only type to secure his endorsement.

The position and nature of the modern novel is discussed in the "Säkularbilder."⁴ The novel, Gutzkow says, stands in the forefront of present day literature. It combines the epic, the drama, and the

² Goethes Werke. Weimar Edition, Vol. 47. Schriften zur Kunst. *Einfache Nachahmung der Natur, Manier, Stil*, pp. 77-83.

³ Otto Ludwig's *Gesammelte Werke*. Herausgegeben von Adolf Stern. Vol. V, 458-462.

⁴ Gutzkow's *Gesammelte Werke*. Vol. VIII, p. 436.

lyric. An actual occurrence or at least something probable must lie at the basis. This must not be so common as to be daily or matter-of-fact, but must rather be suggestive in its appeal. Love must form the lyrical element, ambition, fate, or some powerful passion must contribute the dramatic note, and all must be enclosed in a fitting setting. This is the traditional conception of the novel.⁵

It is in the prefaces to his "Ritter vom Geiste," however, that Gutzkow's theories reach their culmination. In these he announces a new phase of the novel and sets forth his doctrine of the "Nebeneinander" which he contrasts with the "Nacheinander."⁶ The older novel, or form of novel, Gutzkow claim, in these prefaces, is false, it fails to reflect life, it is arbitrary, and it lacks the proper perspective. The new novel must take account of all phases of society, of all forces which are operative at any time, it must be comprehensive and not arbitrary, and it must mirror reality more truly. It must present a cross-section of life in all its interrelations at a given time rather than by selecting a limited circle of characters and following a chronological order neglect forces that are of equal or even greater importance than those chosen and thus distort the picture which is given. It is a bird's-eye view which the modern novel must place before the reader, a complexity, however, in which the author must not permit himself to become lost, but above which he must be able to raise himself so that he can overlook the whole and inject into it unity.

The influence of the French writers, particularly of Eugene Sue, is apparent here. Gutzkow, Mielke tells us, abstracted his concept of the "Nebeneinander" from Sue's sensational novels, "Die Geheimnisse von Paris," and "Der Ewige Jude."⁷ Balzac also influenced Gutzkow in his views on the novel. Gutzkow approved of the novels of Sue and Balzac and also of those of George Sand.⁸

The theory of the novel which Gutzkow thus stated finds in the works of Karl Postl perhaps its best exposition. This writer, in the words of S. Lublinski, "comprehended in the mirror of his novel writing entire peoples, and in his presentation¹ he exhausted all the political, social,

⁵ See J. Dresch, *Le Roman social en Allemagne* (1850-1900) p. 19 for discussion of Gutzkow's definition of the novel.

⁶ Preface to the first edition of "Die Ritter vom Geiste."

⁷ Hellmuth Mielke, *Der Deutsche Roman*, p. 174.

⁸ J. Dresch, (*Gutzkow et la jeune Allemagne*, p. 174;¹ *Le Roman social en Allemagne*, p. 277.

historical, and climatic conditions, the entire and infinite atmosphere in which these peoples lived."⁹

According to Rudolf Fürst Postl "may lay claim to the merit of being first to regard his time with the gaze of a sociologist."¹⁰ And again, still speaking of Postl as a pioneer in this line, he says: "These novels (Postl's) with their many changing scenes demanded a new technique. . . . The new novel of the "Nebeneinander," which made it possible to lead the reader now here, now there, now into the hut and now into the palace, was created to assist so that in addition to discussing questions purely of art, it could serve political and social aims, and in the hands of "Young Germany" it became one of their trusty weapons."¹¹

Just how far Gutzkow succeeded in carrying his theories into successful practice in his long novels will not be discussed here at length.¹² Quoting once more from Fürst, this critic makes the following assertions: " 'Young Germany' produced works which come close enough to the conception which we today call modern. In Gutzkow's 'Ritter vom Geiste,' for example, this newly acquired technique appears surprising. The enormous changes of scenes and persons required has been smoothly mastered, and although one meets the Romantic frumpery and the sensational element of French, especially of Eugene Sue's, origin, and although the enmity expressed against all who wear better coats is rather inartistic, yet the consideration of the classes of society may be looked upon as a significant step. . . . Gutzkow is also the first writer to make the now famous 'Hinterhaus' susceptible of literary treatment."¹³

Further than this it is sufficient to state that the demands which Gutzkow made were probably too great to be entirely fulfilled in any single work. Their major importance lies rather in their statement as a program. In practice, as is usual with theories, modification became necessary. In a preface to a later edition of the "Ritter vom Geiste" Gutzkow states that after all the machinery of the novel is not the thing of greatest importance. True to his early principles, he says that the thought and not the form is for him the chief consideration. He also restates his attitude toward realism in literature. Char-

⁹ S. Lublinski, *Literatur und Gesellschaft*, II, p. 144.

¹⁰ R. Fürst, *Deutschlands Roman im neunzehnten Jahrhundert*, 80-81.

¹¹ R. Fürst, *loc. cit.*

¹² For estimates upon this point see (1) Friedrich Kummer, *Literaturgeschichte des 19. Jahrhunderts*, p. 253, (2) H. Mielke, *Der Deutsche Roman*, p. 174, (3) Adolf Bartels, *Geschichte der deutschen Literatur*, Vol. II, p. 165.

¹³ R. Fürst, *Deutschlands Roman im neunzehnten Jahrhundert*, 80-81.

acters must be real to the extent that they are persons of flesh and blood and not mere abstractions, but any attempt of an author to reproduce actuality is a mistake.¹⁴

In 1868 in "Vom Baume der Erkenntnis" Gutzkow discusses in some detail the differences between the *roman*, the *novelle*, and the *erzählung*, and although it cannot be claimed that he makes any contribution of definite value to the critical theory that touches upon these forms, his discussion is important in that it shows his criteria for judging these species.

The *roman*, the *novelle*, and the *erzählung* have the one point in common that they concern themselves with the presentation and unfolding of human fate. They differ in manner of treatment. The *roman* depicts human destiny as it is shaped by universal forces, such as history, national customs, great moral codes, the currents of the times, the claims of religion, of art, of social classes, or of family. The *novelle* treats of the course of human lives when influenced by restrictions of a special sort. The chronicle instead of history, local customs instead of national customs, isolated fads instead of common usages, abnormal conditions of the time instead of normal conditions, and the claims of particular sciences instead of general science, affect the destiny of human beings in the *novelle*. In the *erzählung* these external forces, both general and particular, are excluded. Human destiny is determined by its own inner limitations.

Gutzkow ascribes to chance, or fate (Zufall), the leading rôle in the *novelle*. The direction and end of earthly life rests, he says, upon chance. The caprice of chance is the mainspring of the *novelle*, the cause of its action.

In pursuing the difference between *roman* and *novelle*, he states that there can be only art novels (Kunstromane) and artist *novellen* (Künstlernovellen). There are novels of manners (Sittenromane) but village *novellen* (Dorfnovellen). In other words, it is the size of the canvas which the author uses and the nature of the surrounding conditions, universal or particular, which determine the genre.

He devotes a few words to the relationship of these forms to the drama. The *erzählung*, he asserts, is an objectively told drama. The *roman* and the *novelle* can only with difficulty be dramatized and any attempt to do this is dangerous.

¹⁴ Preface to the third edition of "Die Ritter vom Geiste."

The *novelle* and the *roman* are productions of a higher type than the *erzählung*. They require artistic execution. The *erzählung* need bear only the marks of authenticity and logical accuracy. Of the three the *novelle* is the most difficult form, since chance must not operate within it as a blind force. It must appear so to act to the characters within the story but in reality it must be motivated and be inevitable rather than accidental. Since this is true, Gutzkow draws the conclusion that the task which the *novelle* sets for itself can be accomplished only through the agency of humor (Humor), the highest gift of literary creative power and one which even writers of note possess only sparingly.

It thus seems evident from what Gutzkow has written upon literary theory that he desired a literature that should be elevated, which should appeal to but a limited class of readers, an educated and discriminating circle, which should aim to guide the masses rather than to flatter them, which should possess elements of idealism and be more than a reflection of the common, the sordid, and the everyday, which should have a basis in life sufficient to render its happenings probable but which should avoid any thing approaching photographic reproduction. Thought, ethical content, should receive the author's first consideration. Form, although important, should be subordinated to this. The element of instruction should in the case of a conflict with the desire to please or entertain be regarded as the weightier motive, that is, purpose, "Tendenz," should remain the principal objective of the author. He was bitterly opposed to Romanticism and was a staunch advocate of the modern conception of the world. His contributions to the theory of the novel are more valuable than is his treatment of the *novelle* and the smaller literary genres. In the matter of the "Nebeneinander" he is a pioneer and did work of inestimable value but at the same time, as has been pointed out, he was not the only one at work in this field. Karl Postl shares with him the merit of producing works which show a thorough knowledge of its technique and the ability to use it effectively.

CHAPTER VI

CONTENTS OF THE SHORT STORIES

Before proceeding to a technical analysis of the stories a short summary comprising the essential details of the action in each will be given. The order in which these summaries are presented is a chronological one, based upon the dates as given in the author's collected works in the Costenoble edition, June, 1872, and in the volume entitled "*Kleine Romane und Erzählungen*" of the edition published by H. H. Houben.¹

1. *Der Prinz von Madagascar*. 1834. Hippolyt, heir of the native royal family of the island of Madagascar, is captured by the French on one of their numerous raids and taken as a hostage to Paris. With Colas, his faithful servant, he lives there contentedly, becomes a lieutenant in the army, and thinks little of his distant possessions until a disappointment in love determines him to return and attempt to recover his throne. Accompanied by Polyglotte, a professor of languages, whom they have secured to act as interpreter, he and Colas set sail. They land at St. Mary's, a small island just off the coast of Madagascar. Before Hippolyt is able to devise a plan for regaining control of his kingdom, he is captured one day by a band of dusky natives from his own islands, taken to the interior of Madagascar, and sold as a slave. With the aid of Araxata, a princess but also a slave, and of a native woman who claims to have been Hippolyt's nurse before he was kidnapped and carried to Europe, Hippolyt makes his escape to his friends. The nurse sacrifices her life to ensure his safety, being killed by a pursuing band of natives. Hippolyt, Polyglotte, Colas and Araxata leave on the first ship for France. Araxata is unable to endure the sea voyage and dies in mid ocean. Hippolyt mourns the loss of Araxata whom he had come to love, gives up all pretensions to the rule of Madagascar, and resumes his position in the French army.

2. *Kanarienvogels Liebe und Leid*. 1834. Mätzchen, a simple Thuringian canary bird, innocently falls in love with its image in the mirror. The family cat recognizes the bird's mistake, derives considerable amusement from it, and finally disillusion Mätzchen. Grief at the disappointment causes the canary to pine away. Released from its cage by the cat for a last look at its mate in the mirror, it is killed just at that moment by its false friend.

¹ H. H. Houber's Gutzkow Funde contains a complete list of Gutzkow's works in chronological order. Cf. pp. 543-554.

3. *Der Sadduzäer von Amsterdam*. 1834. Uriel Acosta has been led by his studies and investigations with regard to religion to question the orthodox teachings of the Jewish belief. For this he is sentenced to be excommunicated. When the decree is read all his friends, including Judith, his betrothed, forsake him. For two months Uriel remains outside the pale of the church. Then love for Judith causes him to recant and be received again into the synagogue. Once more doubts trouble him. He drifts further than before from the accepted doctrines of his faith and is again put under the ban. For Judith's sake he recants a second time, and this time he is obliged to submit to the most humiliating of penances. Once more received into the church, he finds that the sacrifice of his convictions has been made in vain. Judith has married Ben Jochai. Desiring revenge for Jochai's treachery, Uriel shoots, but by mistake kills Judith. He then kills himself.

4. *Seraphine*. 1835. Seraphine is a teacher in a private school for girls, later governess in the home of Frau von Magnus. Brought up in straitened circumstances, she is obliged to shift for herself and in the struggles is favored neither by fortune nor by love. Arthur Stahl, her first lover, is an ambitious, ideally inclined, but pessimistic office seeker. Seraphine's attitude toward him is one of affectionate resignation, and is featured by an intensely sentimental correspondence which she carries on with him. Her second lover, Edmund von Oppen, is the antithesis of Arthur, a receptive, yielding, tolerant, and injudicious character. Toward him Seraphine's manner is abrupt and resolute. A third lover, Philipp, a forester, is a rude, primitive type of man, somewhat superstitious and bigoted. Him she later marries. Meanwhile in Herr von Magnus, whose wife is coquetting with Arthur and Edmund, Seraphine finds another friend. This friendship she does not permit to ripen into love. An accident to Herr von Magnus recalls the wife to her place of duty at her husband's side. A duel between Arthur and Edmund is prevented by the timely appearance of Seraphine. The latter after a short and unhappy married life dies in giving birth to a child.

5. *Arabella*, 1835. Arabella, the young widow of the Duke of Devonshire, is passionately desirous of captivating Ottokar, a handsome Austrian nobleman. Unfortunately, she is unable to do this because of her lack of beauty. The Marquis de Negro discovers her longing and promises to render her most beautiful, if she will at the expiration of three hundred days marry him. Arabella's vanity causes her to assent to this proposition. A secret cosmetic preparation does all that de

Negro has claimed for it, and Arabella finds herself the centre of many admirers, of whom Ottokar becomes the favorite. His proposal of marriage follows naturally, but Arabella's agreement with de Negro prevents its acceptance. Downcast at this rejection, Ottokar leaves England and travels on the continent in an effort to forget his disappointment. Returning he carefully avoids his former associates and devotes himself to his passion, that of gambling. Always successful in this, he one day meets a stranger and wins from him all his possessions. Finally the stranger, who is de Negro, reveals his identity, and offers to wager Arabella, his betrothed, on the condition that should Ottokar again be successful he would restore to him all his previous losses. Ottokar agrees and again wins. The Marquis immediately conducts him to Arabella, whom Ottokar finds far more beautiful than before. As he soon discovers, however, certain metallic ingredients in the cosmetic have had a deleterious effect upon her system and Arabella has become blind. Nevertheless, Ottokar remains faithful and pleads with her to give up the use of the preparation. Her vanity will not permit the sacrifice. As a result her other senses are gradually dulled and destroyed also until, inwardly wasted away, although outwardly beautiful, she at last dies, a victim of her own vanity.

6. *Schauspieler vom Hamburger Berge*. 1839. This sketch relates the history of two persons in theatrical life. Both are failures in their profession, Albertine because of her uncontrollable temper, Heinrich M. because he lacks all genuine dramatic talent.

7. *Das Stelldichein*. 1839. Graf Hugo, although married to a charming wife and the father of a promising young daughter, delights in carrying on petty love adventures. While riding one day in a public cab, he finds a letter containing what appears to be a request from a lady of high rank for a rendezvous with someone. He determines to meet the appointment. Following the directions given, to his great surprise he meets his own wife. It develops that the latter's maid has lost the letter, and that the appointment in reality was with a noted artist whom the countess had engaged to paint a picture of herself as a surprise for her husband on his birthday. The count adroitly extricates himself from an embarrassing situation and from that time on exercises more caution in his love adventures.

8. *Die Wellenbraut*. 1843. Idaline, daughter of the prime minister, is engaged to Count Waldemar, also prominent in official circles. At a reception held in her honor by her uncle a gondola trip furnishes the principal entertainment. Idaline's craft is managed by a young man

with whom she is unacquainted, but who nevertheless exercises a peculiar domination over her. So strong is this that in response to a suggestion of his, she throws her engagement ring into the lake. Later, at an exhibit of paintings, she and Theobald see each other, and although no further acquaintanceship develops, Idaline nevertheless becomes conscious that Theobald occupies a place in her thoughts that should be held only by her fiancé, Count Waldemar. Theobald also has similar feelings toward her. Neither, however, reveal their sentiments. Idaline and Waldemar marry. The count soon realizes that Idaline's affections are not his to the extent that they should be. A summer spent together on his country estates in Silesia will, he hopes, unite him more closely with his wife. Duties of state, however, prevent his remaining long in Silesia. Before he returns to the capital Idaline hands him a written confession of her feeling toward Theobald as it existed at the time of her marriage, but both husband and wife now believe that time has effaced this feeling. Hence Waldemar carries no sense of anxiety with him when he departs. A few days later a stranger is injured by a fall in the mountains and by orders from Idaline is taken care of at the castle. Recovered from his fall, Theobald, for it is he, desires before leaving to express his gratitude to Idaline. The sight of each other causes the former feelings to return. Instead of leaving as he had planned, Theobald remains and the two pass the entire summer together. Only when the coming of the count is announced does Theobald leave. Oppressed by a sense of guilt, Idaline feels herself unable to meet her husband, and at the moment of his arrival drowns herself in the lake at the rear of the castle.

9. *Die Königin der Nacht*. 1844. Rumors of a secret relationship between Ladoiska, the leading court opera singer, and crown prince Max, the heir apparent to the throne of a small principality, are persistent, but appear to lack convincing proof. The princess Jucunde whom Max is soon to marry hears these reports and desires to test their truthfulness. The prince's answer however, is such that the princess feels herself obliged to believe the truth of the rumors. During the performance of an opera on the evening of their wedding day and in honor of their union, the blossom of a century cactus which the prince had obtained at great expense as a special token of his love for his bride, mysteriously disappears. The princess, a skilled botanist, by means of her sense of smell traces the lost blossom until after a considerable search she finds it in the apartments of Ladoiska. The prince displays embarrassment during the last part of the quest, and the mystery of

the relationship which had existed between him and Ladoiska is solved by the discovery of a secret door and stairway leading to the latter's, apartments. Love for his bride, however, proves the stronger passion and Ladoiska leaves very soon for an extended opera engagement.

10. *Die Selbsttaufe. 1844.* Gottfried Eberlin, candidate for the degree of doctor of philosophy, a young man of good education and brilliant intellectual powers, at a time of discouragement and disappointment makes the acquaintance of Agathe Wallmuth, a young woman of good family, possessed of genuine feeling, but utterly lacking in brilliancy and initiative. They become engaged. Agathe's father and sister at first find no fault. The former's attempts to prescribe the relations that shall obtain between the engaged couple, however, precipitate a crisis that results in breaking off the correspondence. Later the two meet in the city where Agathe has her home. Meanwhile Gottfried's circumstances have changed. Success beckons to him. He believes that each individual has the right to shape his own destiny so far as he is able to, to decide his own place in society, to choose his own religion, and even to elect the name that he shall bear. Acting upon this belief, he has changed his own name from Gottfried to Ottfried. Under this name he becomes an object of interest to Sidonie, Agathe's elder sister, a young, wealthy, and attractive widow. Through her efforts Ottfried becomes reconciled to the father and is looked upon with favor as a suitor for Agathe's hand. Time and a closer acquaintance with Sidonie, however, reveal to Ottfried that the older sister possesses the greater attraction for him and is more nearly his intellectual equal. Whereas he now feels that a lifelong companionship with Agathe would prevent his own full development, he is equally certain that a union with Sidonie would spur him to his best efforts. Sidonie is passionately in love with Ottfried and also realizes this. An important diplomatic service that is entrusted to Ottfried prevents his presence at a dinner where a formal announcement of his engagement to Agathe was to be made. The announcement is deferred and is never made. Ottfried remains in Vienna whither he has been sent. A few months later Sidonie follows him there. Agathe, bitterly disappointed and heartbroken, dies shortly afterward.

11. *Eine Phantasieliebe. 1845.* Imagina Unruh's early life has been spent partly under the care of nuns in a convent and partly among the fields and mines of her native Silesia. She has lacked a mother's care and has grown up a romantic, fanciful creature. A wonderful dream of King Cobalt in his underground realm sending his young son, Prince

Wismuth, out into the world and taking from the devil as a pledge for his safety from evil influences while there the seven deadly sins, makes a profound impression upon her mind and forms a romantic background for the story. From the time Imagina is thirteen until she is eighteen years of age, she attends a boarding school in Breslau. Immediately after leaving this she is married to the young count of Wartenberg. Unused to the "high life" at the various resorts visited during the honeymoon trip, she is unable to hold her husband's affection. He falls in love with a Polish countess, Feodore Zaluska. A young man whom Imagina sees at various times reminds her strongly of the Prince Wismuth of her childhood dream. In a diary which she keeps for her own diversion she interweaves a mass of facts and fictions regarding her surroundings and in this narrative Prince Wismuth, Otto Sudburg, plays a romantic rôle in the writer's life. In the suit which Wartenberg soon brings for divorce, this diary is produced as evidence of Imagina's infidelity. At first Imagina contests the suit and Wartenberg is likely to lose, for the fictitiousness of much of the diary soon becomes manifest. Later Imagina meets Otto Sudburg in Italy, learns from him the story of his life, which bears a strange resemblance to her early dream, and in order to save him from marrying Feodore, whom he has promised to marry and provide for in case Wartenberg is unsuccessful in his divorce suit, but who would be certain to ruin his own life, withdraws her defense and permits the decree to be granted.

12. *Der Emporblick*. 1852. Ernst Oswald goes to a large city to complete his preparation for the legal profession. There he becomes acquainted with Ernestine Waldmann, the daughter of an old army friend of his father. Although they belong to widely separated social classes, they become close friends. Scharfneck's attempts to break off this friendship by argument and by illustrations of the general low moral standards of the common classes prove futile. Ernst is unconvinced. Circumstances, however, adjust themselves so that the friendship is twice interrupted. Ernestine's brothers have on several occasions committed minor offenses against the law. Finally an offense so grave has been committed by them that severe punishment awaits them if it is discovered. Their only hope other than in flight lies in using the sister as a tool to secure money from Ernst with which to conceal their thefts. Ernestine has been taking private lessons from a tutor, Lude Wächter, and this man fearing to leave his savings in his own room has placed them in Ernestine's care. Lude Wächter, moreover, is anxious to marry Ernestine, but her love is for Ernst. Now in order to shield her brothers

Ernestine gives them this sum of money, thinking to repay Wächter in the only way possible, by marrying him as he desires. The next night Wächter is mysteriously murdered. Owing to Ernestine's relationship to Wächter, she is at once suspected of the murder. The real murderers, the brothers and some of their friends, are soon discovered, however, and Ernestine is liberated. Before Ernst is able to see her, she has left the city. His efforts to find her prove unsuccessful. Returning after several years as a companion and reader for a Russian countess, Ernst again meets her. Diligent study and contact with good society have in the meantime given Ernestine thorough knowledge in many lines and a degree of refinement that enables her to present a good appearance in any society. Her health, however, is undermined. Before the formal engagement of the two can come to a happy termination in marriage, Ernestine dies. Ernst remains true to her memory and never marries.

13. *Die Kurstauben*. 1852. Leontine Simonis yields to her parents' wishes and marries Michael Herz, a rich broker, instead of Dr. Moritz Sancho, a penniless poet and enthusiast, whom she really loves. Herz is sufficiently keen to detect the danger in this former relationship, and uses an element in his wife's character, greed, as a means of combating her secret disloyalty. His efforts prove successful and Leontine's interests become practical instead of sentimental. For three years Sancho makes no attempt to enter the family circle and the domestic situation is untroubled. At the end of this period, however, he reappears suddenly, is welcomed by Leontine, and begins to plot to undermine her in his wife's affections. Leontine desires to appear in a practical light before Sancho, and in order to do this she dissembles her feelings and pretends to certain interests long since outgrown. Meanwhile the extension of the electric telegraph has rendered the carrier pigeons employed by Herz to procure advance information of market conditions valueless for that purpose, and following Leontine's suggestion it is decided to serve them as the principal dish at a dinner at which Sancho is to be a guest. When Sancho arrives, he secretly hands Leontine a poem which he has written upon the subject of her care of the pigeons in which he expresses his own feelings for Leontine in stronger terms than any he had yet ventured to use. During the course of the meal, however, some remarks inadvertently made by Herz, serve to reveal to Sancho Leontine's hypocrisy and her utter lack of genuine poetical feeling. He quits the scene utterly disillusioned, leaving Leontine shamed by the consciousness of her previous vacillating conduct, and Herz for the first time in full possession of his wife's affection. Sancho later marries elsewhere and leads a life of comfortable mediocrity.

14. *König Franz in Fontainebleau. 1851.* Blanche Naudet and her lover, Firman Allard, in order to secure for the latter a position in the royal armory at Paris, practice a deception upon King Francis. The king in spite of his many years and his feeble health desires to appear more rugged and youthful than those about him. The courtiers indulge him in this. Blanche quickly recognizes the situation and persuades Firman to masquerade as a cripple when he is presented to the king. Very soon afterward, however, the deception is discovered and the king is at first extremely angry, but relenting quickly he retains the two in his favor and permits Firman to become foreman in the royal armory.

15. *Die Nihilisten. 1853.* The background of the story is found in the milieu of the events of the Revolution of 1848. The Nihilists are a group of radicals who wish to substitute nature in the place of law, and convention, as the guiding force in life, who desire absolute freedom of thought and action, are sceptical of existing institutions and authority, and hence are objects of suspicion to the government, which banishes them from the capital, after which the revolutionary days with their kaleidoscopic changes furnish the members of this group a test of the strength and validity of these principles. Eberhard Ott and Hertha Wingolf emerge successfully from the trying ordeal, stronger and nobler than before. Constantin Ulrichs, the former brilliant leader, fails to measure up to the test and exposes a fatal weakness of character. The result shows him to be superficial and lacking in stability. His conduct stands in marked contrast to that of Ott. Twice material advantage gains a victory in him over moral obligation. Twice he breaks his plighted word, once to Agnes Planer, and again to Herta. Ott, a man of solid virtues, entirely lacking in ostentation, at first a follower of Ulrichs, is forced to leave him in order to remain true to himself. He marries Agnes whom Ulrichs has deserted. Later, a widower, he marries Hertha. The latter has passed through the most striking development in character of all the persons in the novel. From an ardent advocate of greater rights for women and emancipation for the female sex in the sense of George Sand's writings, she has become through a severe refining process a woman of genuine nobility of character and soul.

16. *Jean Jacques. 1854.* Jean Jacques is an intimate psychological study of Rousseau's motives in placing his children in a public orphanage. The author aims to show that conviction and adherence to principle were responsible for this act. Rousseau realized that conditions in his own home were such that the proper moral and intellectual environment was lacking and that even a state institution could supply

this better than he. Hence he considered the giving over of the care and training of his children to the state as not only a sacrifice on his part as parent, but also as a commendable act, a noble deed. The story as a whole constitutes an excellent study of the influence of environment, especially as represented by conditions among the lower classes of society.

17. *Der Pfeffer-Matthes*. 1854. Pfeffer-Matthes is an inmate of an insane asylum whose mania takes the form of making Christmas presents. Known for years as the stingiest man in his native village, he has at all times and especially at the Christmas season persistently refused to give presents. In order the better to avoid this, he spends each Christmas eve, when others are celebrating, at his wife's grave in the churchyard. One extremely cold night he succumbs to the weather and although rescued and restored physically is rendered mentally unbalanced by the exposure. From this time on whether through fear at some vision which he had had that evening or for some other motive, he is continually desirous of giving Christmas presents and has to be removed to a hospital for the insane.

18. *Die Diakonissin*. 1855. Oberst van der Busch, a Dutch official in Java, while on leave of absence in Europe, becomes engaged to Natalie Hartlaub. Accompanied by Gerhart Hartlaub, the brother of his fiancée, he returns to Java to serve the few remaining years that are necessary before he can retire from the colonial service and return to Europe to claim his bride and take up a permanent residence. While in London he takes out an insurance policy in the Equitable Society in which he specifies Natalie as the beneficiary. Returned to Java, he falls a victim to a malignant tropical disease which proves incurable. Racked by suffering and despairing of securing relief the Oberst finally commits suicide. In order to secure his sister in the possession of the insurance money, Hartlaub conceals the circumstances of his friend's death and reports it as occurring from natural causes. Thirty years after this event he returns to Europe and finds his sister happily married to a very wealthy merchant, Jacob Wisthaler. The fortune which this man possesses had its origin in the dowry of his wife, the insurance funds left by van der Busch. The latter's relatives, wealthy at the time of his visit to Europe, suffered financial reverses at about the time of his death. Left destitute in this way, they made several attempts to secure the insurance left by van der Busch, but these proved unsuccessful. A niece, Constanze Artner, at the time of Hartlaub's return to Europe,

is the only remaining representative of the family. A business enterprise undertaken by her father after dissolving a partnership with Wisthaler resulted in failure and the daughter, shortly after bereft of her parents, now intends to become a deaconess in a hospital. Wolmar, a young doctor, without either means or practice, although deeply in love with her, feels himself unable to aid her and rather ingloriously permits circumstances to separate them. Hartlaub, back from Java, learns these conditions, and realizes that the present flourishing state of his sister and her family had its source in the insurance left by van der Busch. He further realizes that Constanze has a moral claim to this money, although she lacks all legal claim upon it. In the presence of Freydank, Wisthaler's attorney, Hartlaub reveals to Wisthaler the secret of van der Busch's death. Powerfully moved by the dramatic recital, the rich merchant agrees to do for the daughter what he had previously refused to do for the father. He agrees to settle upon Constanze a sum equal to the amount of the insurance. This will permit Constanze and Wolmar, whom Constanze still loves, to marry. The doctor, however, before learning of this and while still unaware of Constanze's feeling toward him, unexpectedly meets her, and overcome by a sense of shame at the thought of his former weakness, is unable to remain in the city where he is apt to meet her frequently. A dangerous epidemic is raging in a distant province, and the need of more physicians is urgent. Wolmar leaves the city and hastens to assist in stamping out the disease. Meanwhile Constanze receives her settlement. Wolmar's departure, however, causes her to revert to her original plan, and she enters the deaconess hospital as a novice. Wolmar, who has performed heroic service in subduing the plague, is himself after a time struck down by it. He recovers physically, but mentally is affected seriously by loss of memory. An interview with Constanze finally serves to recall him to himself. Soon afterward, completely restored, he marries Constanze. Freydank, meanwhile, has married his ward, Frau von Emmen, and Hartlaub finds in Juliane, a sister deaconess of Constanze, a bride who returns with him to Java.

19. *Ein Lebensloos*. 1856. Franz Grüner is a poetic example of the fascination which the stage exerts upon all who come under its sway. Owing to inability to adjust himself to circumstances, he loses position after position until he is at length reduced to the necessity of taking up dyeing and cleaning in order to gain a livelihood. But even in the extremest poverty, he yet maintains his interest in the theatre, and vainly hopes either to regain a place upon the stage as a director

or an actor, or else to be successful in publishing a work which he has written upon the staging of a number of large operas.

20. *Aus dem Schwabenland. 1856.* The Holzenbauer's horses and wagon are stolen from the Ravensburg marketplace while their owner is enjoying the afternoon in the village tavern. Discovering his loss, the peasant loudly and repeatedly offers a reward of ten crowns for their recovery. Speidle, the constable, pursues the thief, recovers the stolen property, but exhausted by his exertions, permits the thief to escape when a little more effort would have led to his capture. The thought of the reward which is to be paid regardless of the capture of the thief also contributes to this. When the farmer regains his horses and wagon, however, he refuses to pay the reward because it has not been specified in writing that he should do so. Speidle, condemned in his own mind for allowing the thief to escape, is unable to collect the money. On the other hand the Holzenbauer's conscience troubles him for not keeping his word. Finally in order to make at least slight amends for this breach of faith, he decides to present Speidle with a sack of his finest potatoes. The latter, however, spurns the offering and throws both gift and donor out of the house. The peasant enters a complaint and the constable is obliged to pay a fine. Later Speidle captures the thief and thus recovers his lost self respect. The Holzenbauer continues to suffer qualms of conscience.

21. *Das Opfer. 1869.* Gabriele Berger has been happily married for three years to Justizrat Wenck. Nevertheless she still retains the letters which she had received previous to that time from Hugo Ellrich. The latter has since died, but the letters Gabriele reads very often. Suddenly Elsbeth, her little daughter, is stricken seriously ill with scarlet fever and her life is despaired of. The thought comes to the mother that in keeping and reading these love letters she is guilty of a form of disloyalty to her husband, and that the sickness of her child is a punishment for this. She pledges herself to destroy the letters if Elsbeth recovers. The mother overtaxes her strength in caring for the child, and herself lies critically ill for several weeks. Recovering she finds Elsbeth well and strong. True to her vow she makes the promised sacrifice and burns the letters.

22. *Das Johannisfeuer. 1872.* Ottilie Walch, a young, charming widow, is in love with Heinrich Rother, a lawyer and in secret a poet. In the capacity of state's attorney Rother is obliged to conduct a suit against Ottilie to secure the reversion of her estates to the government, or in lieu of this, the payment of a sum sufficiently large to seriously

affect her income in order to retain them. By accident Otilie comes into possession of a letter which reveals Rother's identity as the poet Hugo Ubaldi and which shows furthermore that the slight demand for his works has resulted in the sale of only a small part of the first edition. Rother is ambitious to have a second edition printed, but of this there seems little prospect. Meanwhile, as counsel for the state, he fails to push his own case with Otilie, something that is disappointing also to her. Possessed of the above information, Otilie purchases the remaining copies of his works, and plans to secure an artistic revenge upon Rother by burning them at a festival on the evening of Midsummer Day. By so doing, Rother, she is confident, will feel himself drawn more closely to her. When he learns that she has done this, the way will be opened for a new edition, and the somewhat strained relations between the two will be adjusted. Events justify her judgment. The books are burned in a bonfire. Rother discovers that they are his own works, realizes the motive that inspired the act, and acts as anticipated by Otilie. The same evening the engagement is announced. A new edition of Rother's works is also soon to appear.

23. *Der Werwolf*. 1870. "Der Werwolf" is an historical novel of the counter reformation period. The pecuniary embarrassments of the imperial court of the days of Rudolf the Second are picturesquely described. The principal incident of the story centers around the meeting of the Reichstag in Augsburg. Sigmund von Landeck, one of the emperor's bodyguard, while absent on a furlough, falls in love with Placida von Burgess. His affection is returned, the parental consent is given, and all promises well. Sigmund returns to his duties expecting ere long to marry Placida. Soon, however, his letters unexpectedly receive no answer and all his efforts to resume a correspondence with Placida prove futile, he knows not why. It later develops that Wenzel von Fircks, a fellow member of the imperial guards, jealous of Sigmund and anxious to injure him, has maliciously imitated Sigmund's handwriting and written letters to Placida in Sigmund's name, that have been deliberately insulting. Placida has been completely deceived by the similarity of the writing, and the happiness of the two appears doomed to be wrecked. When the Reichstag meets, however, Placida, who still loves Sigmund, knowing that Sigmund will be at Augsburg with the emperor's retinue, goes there with her father in the hope of seeing him. In this she is successful, but the circumstances under which she sees him are so mysterious and unnatural that both father and daughter,

influenced by the current superstition of the time, are led to the conclusion that Sigmund is a supernatural being, a werwolf. Deeply affected by this experience, they return home without having held an interview with him. Some days later Sigmund appears, the mystery explains itself in a humorous and entirely natural manner, the malevolence of Wenzel von Fircks is disclosed, a reconciliation follows between Placida and Sigmund, and very soon afterward their marriage is celebrated.

CHAPTER VII

THE POINT OF VIEW

The point of view is the position from which the events of a story are seen and then related to the reader. If the viewpoint be that of the principal character of the story, or of some minor character, or if it be presented in the form of letters, diaries, or other documentary evidence, it is an internal viewpoint. If it be told as though by some omniscient being who not only observes the outward manifestations of nature and witnesses the acts of the characters but also can see into their minds and analyze their mental processes, or by someone who possesses power to divine the thoughts and motives of but one or more of the characters and is unable to do this for all, or if the narrator tells his story from the standpoint of a mere observer without delving into the minds of his characters, the point of view is an external one. From one or the other, or a combination of these viewpoints, with their varying possibilities, do authors write their productions of fiction. Each has special advantages accompanied oftentimes by offsetting disadvantages and the author is obliged to choose what seems to best suit his purpose.

Gutzkow's short stories show the use of both the internal and the external viewpoint in their construction with a preponderating amount of the latter as might be expected since this point of view makes less demands upon the author and also permits the liberal employment of the psychological analysis. It is also the one most largely used by the majority of authors.

The "Prinz von Madagascar" is written as though by someone who knew well the movements of those whose adventures he details, an author-observant, who watched their acts and drew his conclusions as to the motives which lay back of them. No philosophizing or analysis of a psychological nature is attempted. The narrator is simply a keen observer who draws his own deductions from what he sees.

In "Kanarienvogels Liebe und Leid," on the other hand, the point of view is that of the omniscient third person. The philosophy of life of both canary bird and cat are set forth in a detailed manner impossible unless the relator of the story were able to peer beyond external appearances.

The same viewpoint is found in the "Sadduzäer von Amsterdam." Uriel's mental make-up is minutely dissected, his thoughts and feelings are laid bare before the eye of the reader. The same is true though to a less degree of the characters of Judith and Ben Jochai.

"Seraphine" represents a combination of both external and internal viewpoints. The novel, considered as a whole, is told from the standpoint of an observer outside of the narrative, by one who speaks from direct observation without the gift of omniscience. Within the novel, however, two long dialogue divisions that are in effect separate parts structurally and a third division in the form of the heroine's diary, are illustrations of the internal viewpoint, that of characters within the story. The change of viewpoints attained in thus shifting the narrative from one actor to another aids somewhat in presenting the characterization but the repetition involved in the retelling proves tedious and adds to the lack of artistic form which this novel suffers from.

In "Arabella" the omniscient third person again relates the incident and shows a deep knowledge of all the characters. The same viewpoint is consistently maintained and the effect is pleasing.

The "Schauspieler vom Hamburger Berge" is the first of the two examples of Gutzkow's stories which exhibit the use of the first person throughout the whole of the story. The second instance is found in the "Pfeffer-Matthes." The two cases are similar in that in each the author is a character in the story to whom a second actor relates that which is the principal part of the story. The shifting of the telling of the narrative from one person to another is a device frequently resorted to by Gutzkow.

The "Stelldichein" reverts to the standpoint of the omniscient third person as does also the "Wellenbraut." The literary device of introducing letters written by one of the chief characters in the latter, Theobald, to a friend otherwise not mentioned, results in a change of viewpoints from the external to the internal on two occasions and provides a means for revealing Theobald's mental struggles as the passion for Idaline grows upon him.

The "Königin der Nacht" opens with a passage from the diary of a subordinate character. After this use of the internal viewpoint the remaining part is told by the omniscient third person. The logical turn of mind of the heroine, Jucunde, is developed in this story.

The analysis of the characters within the "Selbsttaufe" could not be accomplished without the aid of an all-knowing observer. Combined with this external viewpoint Agathe's letters supply an internal viewpoint.

The "Phantasieliebe" presents no new features but consists of parts of narrative told by an omniscient third person, of letters written by Madame Milde, a character who otherwise does not appear in the story, and a composite diary and novel written by the heroine.

In addition to the viewpoint of the omniscient third person assumed by the author in the "Emporblick," the first person attitude is found in the introduction of two stories told by Scharfneck, one of the principal characters of the *novelle*. These interpolated stories are in turn presented from the viewpoint of the all-seeing author, thus exhibiting an unusual complication of viewpoints. The change from one to the other is easily made, however, and no confusion results from it.

The "Kurstauben" is a character study made with rare psychological insight. The author delves deep into the inner life of his creations and shows extraordinary ability in his portrayal of the souls of his characters. He succeeds in doing this also without becoming wearisome, seeming to divine just the proper place to desist from his study. The omniscient viewpoint could alone be used to obtain such results.

"König Franz in Fontainebleau" is a return to the author-observant, one, however, who was well qualified to interpret what he saw. He does not employ the method of the "Kurstauben" and the "Sädduzaer von Amsterdam" but is more closely restricted to that which is visible.

The "Nihilisten" is told by an omniscient being who understands the philosophy of his characters, their mode of thought, and the mental reactions with which they respond to various influences.

"Jean Jacques," primarily a study of one man in his relations to those about him, presents a combination of the author's viewpoint as an outside observer possessed of all knowledge with that of Jean Jacques, a character within the story, who is humanly limited in his outlook. Structurally it is the internal viewpoint which is presented.

The "Diakonissin" exhibits both viewpoints. The story as a whole is told by the omniscient third person, but Constanze's diary presents an internal viewpoint which in many instances impresses us as being an expression of Gutzkow's personal attitude.

"Ein Lebensloos" and "Aus dem Schwabenland" present the viewpoints of external observers who record what they see, drawing deductions from these acts, but not delving into the psychological states of their characters.

In the "Opfer" the narrative is for the most part told by an author omniscient, who, however, relates events from the angle from which the heroine, Gabriele, views them. Some letters from a former lover of Gabriele introduce an external point of view.

CHAPTER VIII

MOTIVES

The chronological method which was pursued in presenting the summaries of the short stories will be adhered to also in the following study of their motives.

The "Prinz von Madagascar" belongs in the category of tales of adventure. The events which it relates occur in widely separated parts of the world and involve persons of greatly differing civilizations. This contrast of cultures, the European and the barbarous, is itself an important motive. It is really composed of three parts. Paris is the center of refinement and French culture. St. Mary's is an island outpost of the French empire, small and desolate, but nevertheless presenting in miniature a copy of European conditions, which appears very much like a caricature of the original. Madagascar, the third portion of this contrast, is a vast land, crude and undeveloped, possessing enormous natural resources, but inhabited by a race of savages who still delight in bloodshed and practice slavery.

The love of adventure is a second motive. This is the impulse which brings about action in the first place. Back of Hippolyt's desire to recover his throne and of Polyglotte's zeal for language study is the hope of meeting with strange and unusual adventures. The unknown possesses a strong lure for all three of the party.

The motive of love is present but occupies a relatively subordinate position. The affection which the nameless savage woman manifests toward Hippolyt is that of a devoted nurse, for the child for whom she has cared, and is also mixed with the feeling of allegiance which a subject has for his prince. It is a passion strong enough to cause her to sacrifice her own life in order to save his.

The mutual love of Hippolyt and Araxata is of the conventional type which authors usually attribute to the hero and the heroine in order to satisfy the craving of a certain circle of readers to whom no tale is complete which lacks this element.

Gottfried Keller's "Berlocken" in "Das Sinngedicht" presents a somewhat similar contrast between refined Parisian society and the Indian tribes of North America. Heinrich von Kleist also uses the motive of contrasting races in "Die Verlobung auf St. Domingo."

"Kanarienvogels Liebe und Leid" is an animal story which resembles the fable in its evident satirical representation of human society. The

pursuit of an illusion, a rude awakening to the bitter truth, and the treachery of a seeming friend are its principal motives. The moral is drawn that unsuspecting innocence is very apt to be the victim of disillusionment. The love which is exhibited is wasted upon a delusion and the trust which is reposed is shamelessly betrayed.

The "Sadduzäer von Amsterdam" touches for the first time in Gutzkow's shorter stories upon motives that are of universal interest. A deep, sincere note is here struck, which finds a ready response in all hearts that have realized the oppression of imposed authority. The strong plea which the struggles and the fate of Uriel contain for religious toleration is the same plea which the author himself was making for toleration in his controversies with the Berlin clergy. Uriel Acosta and Gutzkow are the same person from one point of view.

A closely associated motive is that of scepticism in religion. The problem of doubt constitutes the fundamental theme. What relative values are to be placed upon the results of reason and those handed down by tradition and theological systems? This question is one which Uriel finds himself unable to evade and his answer to it brings him into conflict with the leaders of his church. Orthodoxy refuses to have its tenets questioned and aims to suppress all heresy.

In addition to this intellectual phase, the element of love is introduced so that feeling plays a part also. The two cannot be considered separately in the case of either Uriel or Judith. Had only one of these motives been present the tragic conclusion could have been avoided. Thus if the intellect had been accorded full sway in Uriel, he would have solved the tumult within his mind by dispensing with church and orthodoxy and becoming a thorough-going rationalist. On the other hand, if his love for Judith had been dominant and unopposed he could easily have quieted his religious doubts in which case the whole would have resolved itself into a mere love story. It is the clashing of the two motives in Uriel and the quite similar struggle which Judith undergoes in her attempt to comprehend and accept her lover's beliefs which would force her to break away from her childhood faith, that render the situation natural in which Uriel vacillates and Judith finally withdraws from him.

For the first time in the stories under consideration the element of rivalry in love is met in the opposition of Uriel and Ben Jochai. This is cloaked by the latter, who, under the guise of friendship, pretends to renounce his rights in favor of Uriel. Only toward the end does his treachery become apparent. Then the motive which precipitates the catastrophe enters, the blind, overpowering passion for revenge which seizes Uriel and drives him to attempt the life of Ben Jochai.

The "Sadduzäer von Amsterdam" is comparable in its plea for religious toleration to Lessing's "Nathan der Weise." Twelve years after writing the short story Gutzkow made use of the same material for his famous drama, "Uriel Acosta," which is his best tragedy.

In "Seraphine" the motive of scepticism appears again, this time in the treatment of the theme of love. Instead of suffering as Uriel did from religious doubts, Seraphine is tortured by her inability to find happiness in gaining a love which is satisfying to her. She is a tragic heroine to whom fortune beckons often but never fulfills its promises. Arthur Stahl, Edmund von Oppen, Philipp and Minister von Magnus are successively drawn to her; part of the time she stands undecided between the first and the third of these men, part of the time between the second and the third. A stern sense of morality compels her to discourage the advances of the fourth. Her character is not sufficiently strong to enable her to retain either of her first two suitors. Philipp, whom she finally marries, proves uncongenial and their unhappy marriage is soon terminated by Seraphine's death.

Frau von Magnus, the other important female character in this novelette, at times threatens to deprive Seraphine of her rôle as heroine and to assume this for herself. She is of a similar type to Hertha Wingolf in "Die Nihilisten" in this respect, that both take up the love which others have renounced. Vanity is the predominating motive for her actions. Her ambition appears to be only to attract attention from men and in her conduct she shows little sympathy or consideration for her husband. Strangely enough, the ones who are drawn to her are, with the exception of Philipp, those who are also drawn to Seraphine.

The motive of jealousy is employed twice. Herr von Magnus is irritated by his wife's neglect of him and the favor which she shows to Arthur Stahl and Edmund von Oppen. He realizes keenly the humiliating position in which he as a husband stands, and after his dismissal from office begins an active campaign to recover his wife's affections. His motive for so doing is jealousy. The other instance is found in the rivalry of Arthur and Edmund for the position of precedence in the good graces of Frau von Magnus.

Philipp is a man of limited intellect, and no refinement. He acts largely from impulse and is unable to overcome the effects of his early defective training. His brother Ferdinand is a sensitive, gifted person of a type similar to E. T. A. Hoffman, a romantic figure who lacks control of himself. Music and drink are the passions of his life. Revenge prompts him to the commission of his most significant acts, the bewitching

as it were of the church organ after his dismissal as organist on account of drunkenness and his betrayal of his brother.

The political world contributes motives of a subordinate nature. Thus the entrance of the crafty Jew into the government service and the dismissal of the prime minister, Herr von Magnus, from his position because of the utterance of liberal opinions, are such motives.

In "Arabella" the heroine's personal vanity is coupled with her strong desire to captivate the man whom she loves. She lacks the beauty which she must possess if she is to win him. De Negro, a mysterious nobleman whose appearance smacks of the diabolical, supplies her with a cosmetic which has the power of rendering the user most attractive, but in return for this Arabella must agree to marry him. Thus she achieves one ambition at the expense of another.

This motive, the sale of oneself for the sake of material gain, recalls the familiar motive of the Faust legend, Faust's contract with the devil. The secret cosmetic with its magic properties is a variation of a theme which is very ancient and widespread. The use of charms, potions, enchantments, and the like is found from the earliest times. An illustration of the use of this motive in the first quarter of the nineteenth century occurs in E. T. A. Hoffmann's "Elixiere des Teufels."

Another motive is supplied by the fact that the charm obtained in this way is illusory and is secured at the cost of the destruction of the vital forces of the body. Arabella is after all pursuing only a delusion. Throughout the sketch the author's satirical purpose is evident to the reader.

The "Schauspieler vom Hamburger Berge" is a study from life. The background of city buildings, crowded streets, busy wharves, and teeming playgrounds is extremely realistic. The fatal lure of the life upon the stage is exhibited in the lives of two people. Their infatuation for this profession and later disappointment and disillusionment is the central motive.

In "Das Stelldichein" the love of adventure leads Count Hugo to keep an appointment with some one who is unknown to him. To his surprise when he reaches the scene of the rendezvous he finds his own wife. Fortunately for the husband, her surprise is as great as his own, and he is able to present an explanation of the incident which although spurious nevertheless satisfies his wife and allows him to conceal his real motive.

The same theme is found in Otto Ludwig's "Hausgesinde" and Kotzebue's comedy, "Der Rehbock."¹

¹ Dr. Richard Müller- Ems. Otto Ludwig's *Erzählungskunst*, p. 14-15.

The "Wellenbraut" introduces a new motive, the opposition of social classes. This antagonism is one that has long been a favorite subject for novelists and many of the best works of literature use it as their fundamental motive. Thus in Goethe's "Wilhelm Meister" this class distinction is shown between nobility and bourgeoisie, in Immermann's "Epigonen" the conflict is between agricultural interests and modern industry, and in Auerbach's "Dorfgeschichten" it is between the villagers and the peasants. Novels of today continue the use of the same motive in depicting the struggle between the proletariat and the capitalist class.

The conflict in "Die Wellenbraut" is still between the nobility and the citizen class, represented respectively by Idaline and the circle in which she moves and by Theobald. Both Idaline and Theobald are fully conscious of the chasm which separates them socially, and this knowledge in itself is sufficient to prevent any attempts to form an intimate friendship when they first meet. Later it succumbs before another force, namely, the power of love. This latter motive is combined with an element of fate. Neither Idaline nor Theobald is able to deny the impression which their chance acquaintance has produced. Class distinctions keep them separated; nevertheless, each feels that the other is his rightful complement.

The fact that Idaline is engaged to be married renders the situation more complicated. Later, as the Countess Waldemar, she is seemingly protected by the conventions of society. These, however, prove of little avail. An accident to Theobald at this time when the husband is obliged to be absent from his wife serves to bring the two together again. The motive of the "elective affinities," which is the theme of Goethe's "Wahlverwandtschaften," operates to prevent their separation. Both attempt to free themselves but they are unable to overcome the power of fate. The ring episode which occurs at the beginning of the story and which casts a sort of spell over the whole of the narrative, culminates finally in the suicide of Idaline, who thus becomes the "Wellenbraut."

Political life furnishes minor motives. Thus Theobald, who has suffered imprisonment on account of the expression of liberal principles, renounces all connection with the government when he realizes that it exists for itself and not for the interests of the people, and among the nobility themselves are to be seen the evidences of serious differences between the conservative and the moderate liberals.

Another motive which is of frequent occurrence in the works of the "Young German" school is touched upon slightly, the right of self-

determination. Idaline before her marriage questions vaguely the correctness of the step she is about to take, but yields without any serious struggle to the conventional.

The problem which is presented in "Die Königin der Nacht" centers around a wife's effort to supplant her rival, a former mistress of her husband. Thus it is a conflict between rightful affection and illicit love. Tact and determination bring victory to Jucunde. An air of mystery envelops the relationship between Prince Max and Ladoiska. Certain of the trappings of the sensational novel such as hidden stairways, concealed doors, and muffled figures, are used. The disappearance of the cactus blossom and its recovery by Jucunde is a part of the same atmosphere of mystery.

In "Die Selbsttaufe" the right of free self-determination appears as the principal motive. Gottfried Eberlin expresses his belief in this doctrine in very positive form when he says. "Jedermann sollte das Recht haben, sich in einem gewissen Alter über seine Stellung zur Gesellschaft, über seinen Stand, seine Religion, ja selbst über seinen Namen entscheiden zu dürfen." He acts upon this conviction to the extent of changing his name from Gottfried to Ottfried. Later he justifies his desertion of Agathe upon the same grounds, but before he makes his decision a fierce struggle has to be waged in his breast between ambition and duty. The problem which is raised is a vital one, it is, how far does one's duty to himself and to others extend? Where does the obligation which one owes to his fellow men yield to that which he owes to himself?

Closely associated with the motive of self-determination is that of love. Again Gutzkow places a human being in a position between two others toward both of whom he is drawn by powerful forces. Duty binds him to Agathe to whom he has plighted his troth. Physical attraction and congenial intellectual qualities pull him toward Sidonie. The younger sister possesses no external beauty and scarcely average mental ability. The older sister presents a complete antithesis. Both love the same man. This brings about the introduction of another motive, namely, jealousy between the sisters.

Personal vanity and a disregard of the feelings of others prompts the conduct of Wallmuth and Sidonie so often that this form of selfishness may be considered the ruling motive of their lives, particularly does it characterize their attitude toward Agathe. The contrast between the

complacency and selfishness exhibited by the father and the elder daughter and the resignation and humility of Agathe is itself an important motive.

Class divisions occur as in "Die Wellenbraut." Eberlin, the son of a village pastor, is the representative of the lower classes. Wallmuth and his daughters are of noble rank and possessed of wealth and position. Here as in Goethe's "Wilhelm Meister," education and individual worth are the avenues that lead from the lower to the higher social level. Eberlin becomes eligible for admission into the same circle with Wallmuth and Sidonie as soon as he demonstrates his ability to conquer for himself an honorable place in society.

The problems which Gutzkow treated in "Die Selbsttaufe" he later dramatized in "Ottfried." The novel and the drama are based upon his own experiences at the time when he was wavering between his duty toward his wife, Amalie, and the attraction which drew him strongly toward Therese von Bacheracht. In his own life Gutzkow resigned and remained true to his wife, in the novel the hero breaks his engagement and chooses the one who appeals most to him, in the drama he deserts his first love for a time but returns later and endeavors to make amends.

In "Eine Phantasieliebe" Gutzkow enters a new realm. He shows that the fairy tale is not without interest for him. The dream which Imagina has at the outset of the story introduces an atmosphere which remains throughout. The fantastic elements of this dream are blended with the realities of life and the heroine leads an existence compounded of both. So closely united are the two that Imagina herself scarcely realizes which is real and which is only fanciful. All that happens she interprets in the light of this dream which thus exercises an influence on her life very similar to the power of fate. Otto Sudburg, the mysterious stranger whose path so often crosses her own, is the personification of this occult magnetism. He is regarded by Imagina as a victim of destiny.

The environment in which Imagina lived as a child is a motive of first importance in explaining her character. She lacked a mother's care, spent several years within the gloomy walls of a convent under the tutelage of nuns, lived withdrawn from all active association with the world, and became very imaginative and susceptible to strange fancies. The years following this period when she was in her father's home were years during which she was under no discipline or training whatever; she roamed the hills and fields at will, indulged her childish whims,

listened to the wild tales of the superstitious miners and believed implicitly all that she thus heard. From this early environment she received a definite cast of mind which made it impossible for her to accustom herself to the prose of an uninspiring social life which possessed absolutely no charm for her.

The motive of love is more complicated in the "Phantasieliebe" than in any of the earlier stories. Imagina is opposed by Feodora Zaluski as a rival for her husband's love while she herself remains faithful to him but cherishes a romantic feeling for the Prince Wismuth of her dream who is represented in real life by Otto Sudburg. August is bound to Imagina by the tie of marriage but is drawn much more strongly to Feodora. Sudburg again is pledged to provide for Feodora but finds in Imagina the ideal for which he has sought. The solution is found in Imagina's voluntary resignation of her husband to her rival, a sacrifice which she makes in order to save Sudburg from the unhappy life which he is certain to lead if he marries Feodora.

The seven deadly sins which play a considerable rôle in the concluding portions of the novelette are a part of the dream motive already discussed. The effect upon Imagina of the reading of the novels of George Sand is a subsidiary motive. The emancipating influence of the literary works of this French writer is touched upon slightly. The combining of the real and the fantastic in the novel which Imagina writes is a further motive.

The "Emporblick" is a study of life in the large city. The milieu presented in many-sided and includes representative situations from all the social strata that comprise the population of our modern metropolitan centers. The antagonism of interests in this novelette exists between the well-to-do middle class and the poor of the city. The nobility occupy no special classification but are included in the first division. This makes the alignment of opposing forces a strictly modern one. More clearly than in any earlier story the bitterness and animosity of the lower classes toward the rich and the contemptuous disdain of the latter for the former is expressed. Sketches of the life to be found in the salons of fashionable society are interspersed with similar sketches of the life led by the poverty stricken and the criminal. The tendency of the growth of large cities to widen the rift between the rich and the poor is brought out.

Environment is a force to be reckoned with in presenting a summary of the motives in the "Emporblick." The majority of the characters are what they are because of the conditions in which they have been

reared. There are two distinct sets defined by their surroundings, as indicated in the preceding paragraph. Scharfneck is the best example of one of these and Ernestine's brothers are typical members of the other. No one of these persons possesses the ability to see beyond his class or to sympathize with those of a different station in life from his own. Ernst Oswald and Ernestine Waldmann are exceptions in that they break the shackles of their environment. The former after a long and vacillating course is finally able to accord first place to love and put class prejudice away from him. The latter by dint of severe study and by diligent improvement of her opportunities earns for herself the right to be considered as the peer of those formerly her superiors.

Love is the motive which is introduced to offset the influence of class difference and of environment. The struggle through which Ernst passes is one in which it is his own aristocratic sentiments, and more particularly those of his friends, which he has to overcome and not the opposition of any rival, although such a rival does exist in the person of Lude Wächter. Ernestine is obliged also to disregard the opinions of her associates who look scornfully upon her efforts to rise in the scale of culture and refinement. A sincere and deep affection is the bond which holds firmly to the end.

The relations between Scharfneck and Ernst's sister are not complicated by any conflict. It is merely a marriage between two persons of similar tastes and social status, a happy and conventional union.

Parental influence appears as a factor of the opposition which Ernst encounters in his love for Ernestine.

Among the remaining motives of the "Emporblick" the following are important: the impulse to truth-telling which characterizes Lude Wächter and to which he remains faithful until his death, the special inclination of Langheinrich, the detective, to ferret out crime and the necessity under which he feels himself to pursue his researches without regard for the consequences, the mysterious murder of Wächter and its solution, and overshadowing these, the lesson of faith in the power of the common people to work out their own moral and spiritual salvation, a lesson which may be termed the principal teaching of the novelette.

"Die Kurstauben" deals with a situation that comes up in family life. Michael Herz is confronted with the problem of retaining his wife's affections and preventing the intrusion of a former lover who threatens to become a serious rival. Leontine possesses a marked trait of greed, and this her husband makes use of to combat her infatuation for Moritz Sancho. His common sense methods prove successful and

the domestic peace is restored. The problem is handled with rare psychological finesse and the climax is skilfully executed.

The motive of intrigue which is important in the "Kurstauben" is found also in "König Franz in Fontainebleau." Blanche Naudst and Firman Allard, having observed the care with which the king's courtiers minister to his vanity, attempt to secure a favor from their sovereign, and in order the better to do this they practise deception upon him. The fraud is accidentally discovered and the king's vanity is severely wounded. In his chagrin he is about to give way to anger and punish the offenders, but just at that instant the angelus rings and this chance occurrence recalls to the king his own humble position in the sight of God. His heart is softened and he permits kindness to triumph over anger. The lovers who were at first influenced by ambition and desire for advancement and then by fear, are finally filled with gratitude.

Beside the personal motives just mentioned and the intrigue of the lovers, the historical coloring and the contrasting characterization which are found in this sketch possess the value of motives.

In "Die Nihilisten" as in "Die Selbsttaufe" the right of free self-determination is the principal motive and according as the characters exercise this right or allow other motives to control their actions they divide into two classes. Constantin Ulrichs and Hertha Wingolf represent the two attitudes. At first both believe thoroughly in the principle. Ulrichs carries its application to the furthest limits without regard for others and the result is a life externally brilliant but barren of any beneficial effects, either for himself or for others. Self-interest becomes the predominating phase of his character. Hertha, on the other hand, begins as a staunch exponent of the same principle, but possesses an element of feeling, and of conscience, which Ulrichs lacks. The conviction seizes her that there are obligations which each individual owes as well as rights that he should possess and acting upon this conviction her attitude toward the world about her is changed from one of indifference to one of active sympathy and interest. Eberhardt Ott is another believer in the doctrine that each person owes certain debts to society which he is bound to discharge. His acts are determined by this standard and hence he is opposed to the exercise of free self-determination.

The revolution of 1848 is a motive of nearly equal importance to the one just discussed. Coming with such unexpectedness and overwhelming power it serves to bring about definite decisions that line up individuals clearly on one side or the other of the burning issues which it

raises. For a time everything gives way before the strength of this uprising and the force of public opinion. Radicalism triumphs in the field of politics. Conservatives and moderate liberals joint the movement or are disregarded, even persecuted. Then with equal suddenness the reaction comes and the former illiberal state of affairs resumes control. The principle is reaffirmed that all progress is the result of a slow and long continued application of forces and not of sudden, violent cataclysms.

The motive of love is the subject of serious treatment. Two marriages are based on considerations of wealth and social standing without deep or sincere affection being involved, those of Ulrichs and Aurelia and of Hans von Landschütz and Frieda. A third has an element of love in addition to the advantages mentioned above, that of Wingolf and Eugenie. Eberhardt Ott and Agnes Planer have a sincere respect for each other, but sympathy for Agnes is the strongest feeling which draws Ott to Agnes, and the latter's love is not unmingled with cunning and the desire to secure a good match. Ulrichs and Hertha are held together for a time by common views upon current questions and their belief in the right of free self-determination. When Hertha's convictions change it becomes apparent at once that no real love ever existed between the two. The love of Ott and Hertha is the one example of a rich, full affection which has its basis firmly established in a mutual concord of opinions and which possesses a stability and a strength not at all dependent upon external circumstances.

As minor motives the following should be mentioned: the political persecution of the nihilists and the surveillance exercised over the university circles in order to check the spread of liberal views, the symbolic significance attached by Hertha to Constantin Ulrichs' ring which he had used as an engagement ring when betrothed to Agnes Planer, the extremely conservative and dogmatic principles of Hans von Landschütz and the lighthearted irresponsibility of Frieda.

"Jean Jacques" is a study in environment. It is the author's answer to the question as to why Rousseau placed his children in a public orphanage. The reason for this action is found in a detailed investigation of the surroundings in which Rousseau was situated. The effect which these had upon the philosopher furnishes the psychological explanation of his apparently coldhearted deed. Rousseau's observations have led him to believe that the popular idea that the world is becoming better and that the progress of the arts and sciences

is contributing to this betterment of society is false. Conditions in the various social strata with which he comes into contact appear to contradict this theory. He comes to the conclusion that the state owes to its subjects the duty of protecting them from corrupting influences. Hence, in order to save his children from degradation and a life of misery and crime he suppresses his parental affection and permits his children to become public charges.

In Gutzkow's treatment of this side of Rousseau's life he awards to him the merit of sincerity in action, but at the same time he makes it plain that the latter was a victim of his own sophistry. The events related are told with historical accuracy. Rousseau is shown in the milieu of actual life, struggling against poverty and untoward conditions.

Two circles of society are contrasted. The one is that already described whose moral depravity is so keenly felt by Jean Jacques and which is best represented by Therese Lavasseur and Michael Labrousse. The other is a world of high society composed of patrons of learning and people of wealth, but not free from fads and foibles. Of this Frau von Epinzy and Baron Grimm are members.

"Der Pfeffer-Matthes" is a sketch of the life within the walls of an insane asylum. An explanation of the origin of the mania of one of the inmates is given. Fear induced by the sight of what he deems to be a supernatural appearance has changed this man from a most covetous person to one extremely generous, so much so that he is mentally unbalanced. His condition is a sort of poetic vengeance for his past conduct.

In addition to this motive a pleasing picture of the home life in the family of the attending physician is given.

"Die Diakonissin" is a return to the active, busily engaged world of the middle classes of society. The background of this story is composed of various elements. Military, commercial, legal, professional, and religious interests are closely interwoven. Psychological and external motives combine to complicate the threads of the action. A chain of cause and effect runs throughout. One central motive dominates; the effect of one person's act upon the lives of others. The scriptural words, "No man liveth to himself, no man dieth to himself," express the fundamental thought of the novel. The act of Oberst van der Busch in taking out an insurance policy, making it payable to his betrothed instead of to his relatives, and later committing suicide, brings with it a chain of events that could scarcely have been foreseen. The complexity and

interdependence of modern society is sharply exhibited. One family is ruined financially by this act, another is started upon the highway to fortune. The consequences of this deed committed in far-away Java persist for a lifetime in Europe.

A motive somewhat similar to that of the contrast of civilizations presented in the "Prinz von Madagascar" is the contrast here given between the island of Java and conditions in Holland and Germany. The satirical purpose present in the "Prinz von Madagascar" is, however, absent from "Die Diakonissin." There is also no attempt at caricaturing. The contrast is introduced for the purpose of affording local color and as an aid in strengthening the principal motive by showing the relative dependence of all parts of the earth.

A further external motive is the contrast between the life within the deaconess hospital and that without.

There are a large number of psychological motives in addition to the external ones just given. Strong personal feelings impel the characters to the performance of certain acts. Thus Hartlaub and Freydank are actuated by a desire to remedy a wrong unintentionally done to Constanze. Wolmar is the prey of a conflict between the emotion of love for Constanze and a sense of shame for a previous unworthy decision that he has made which now prevents his free action. Constanze is painfully distracted by an inward struggle in which her love for Wolmar and her hope of a happy culmination of her wishes are opposed by a feeling of despair at his inaction and her own reluctant decision to become a deaconess nurse.

The conflicts which arise in connection with the motive of love in "Die Diakonissin" are conflicts which occur between opposing emotions within the individuals and differ from those in "Die Wellenbraut," "Die Selbsttaufe," and "Die Phantasieliebe" in not being contests between rival suitors for the love of a third person.

Strictly speaking the motive of class differences plays no rôle in "Die Diakonissin" although Wolmar's relations to the wealthy middle classes during the years when he is attempting to secure a practise for himself approaches this.

At the conclusion of the novel the motive of temporary insanity with its attendant cure furnishes a solution for the complicated relationships of Wolmar and Constanze, at the same time that it provides a help-meet for Hartlaub in the person of Juliane. The pathological motive is treated skillfully and naturally.

In "Ein Lebensloos" there is a return to the motive which Gutzkow employed in an earlier sketch, "Schauspieler vom Hamburger Berge." This is the unfortunate fate of the one who is unable to adapt himself to circumstances. Because of this trait of character Franz Grüner suffers a succession of reverses in fortune. The lure of the stage with its magic power of deluding its victims is clearly brought out.

That failure in the performance of duty is certain to bring punishment is the motive upon which the sketch "Aus dem Schwabenland" rests. Both Speidle and the Holzenbauer feel the scourge of an avenging Nemesis. The former lapses from the path of duty temporarily and by yielding to a sudden impulse. For this reason he is later able to redeem his fault. The Holzenbauer, however, acts from motives that are inherent in his character, and hence is unable to retrieve himself.

The motive around which "Das Opfer" is constructed does not differ greatly from that of "Aus dem Schwabenland." Briefly stated it is that sin brings punishment and that this punishment can be avoided only by means of sacrifice. This general motive is associated with the theme of love. In this case, as so often occurs in Gutzkow's stories, one person stands between two rival loves. On the one side of Gabriele is her affection and her duty to her husband, on the other side the memory of her love for Hugo Ellrich persists and comes between her and her husband. Elsbeth's sickness appears to the mother to be a judgment from God upon her for her secret disloyalty. Hence her vow to sacrifice her most precious possession, her love letters from Hugo, if thereby her daughter's life may be spared and she herself may recover her sense of innocence.

"Das Johannesfeuer" deals with the experiences of a young couple who are deeply in love. Complications result from the fact that Heinrich Rother as state's attorney is obliged to bring suit against Ottilie Walch. A struggle between his affection for Ottilie and his duty as a servant of the government goes on within him, a struggle which threatens to end disastrously for the mutual happiness of the two. Ottilie acts at first purely from the motive of love. With this feeling she unites a willingness to sacrifice. Rother's secret authorship adds a touch of the mysterious, a quality which is rarely found in these stories. Chance enters as motive in Ottilie's discovery of this secret and furnishes her with a weapon for attaining a revenge both artistic and decisive. The narrative as a whole is the account of a man's struggle between true love and a false idea of

honor and a woman's ability to take advantage of an accident to accomplish her desire.

The mutual love of Placida and Sigmund is the principal motive in "Der Werwolf." A motive closely associated with this is that of misunderstanding. This second motive is the result of Wenzel von Fircks' desire for revenge upon Placida, and also of a mistaken interpretation of a scene witnessed by father and daughter. The superstitious belief in werwolves current at this time, and the historical coloring which invests the story, are further motives.

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The foregoing analysis reveals a wide range of motives. The three domains from which, according to Goethe,² motives may be taken, the external or physical world, the internal or moral world, and the third, a world of fantasy, presentiment, visions, chance and fate, are all laid under tribute. The moral world supplies the largest number of motives, the external world the next largest, and the third world is entered least often.

Taking up first the motives which occur most frequently, those of the inner world, love is the one which is more often used than any other. The element of attraction between the sexes is found in nineteen of the twenty-three stories, the four exceptions being the "Schauspieler vom Hamburger Berge," "Der Pfeffer-Matthes," "Ein Lebensloos," and "Aus dem Schwabenland." The importance which is assigned to this motive ranges from its use as a subordinate motive to its employment as the principal and all absorbing issue. Frequently also it is one of several conflicting elements of approximately equal significance.

Its use as a minor motive handled in a purely conventional manner is illustrated in the "Prinz von Madagascar"; as a motive of primary importance it occurs in "Seraphine," "Die Wellenbraut," "Die Königin der Nacht," "Die Selbsttaufe," "Eine Phantasieliebe," "Der Emporblick," "Die Diakonissin," "Das Johannesfeuer," and "Der Werwolf"; as one of several conflicting forces it is found in many instances, as in "Der Emporblick" and "Die Wellenbraut" where it clashes with class consciousness, in "Das Johannesfeuer" where duty appears to oppose it, and in "Die Diakonissin" where shame for a time prevents love from expressing itself.

² Briefwechsel zwischen Schiller und Goethe, Vol. I, p. 347.

The placing of a woman between two men who are rivals for her affections or of a man in a similar situation between two women is a favorite variation of this motive with Gutzkow. Sometimes as in "Die Selbsttaufe" all are unmarried, again as in "Die Wellenbraut," "Die Königin der Nacht" and "Die Kurstauben" one of them is not and the intervention of the conventions of society contributes toward complicating the matter still more.

A number of other deeply rooted human passions serve as motives. Thus the desire of Uriel for revenge is the feeling which causes the tragic conclusion of the "Sadduzäer von Amsterdam." The same motive impels Ferdinand to betray his brother and to attempt the destruction of the church organ in "Seraphine." Personal vanity appears in four instances as a prominent motive, in "Seraphine" in "Arabella," in "Die Selbsttaufe," and in "König Franz in Fontainebleau." The desire for exact justice and the impulse to truth telling are the motives which actuate Langheinrich and Lude Wächter in "Der Emporblick." Jealousy leads to a duel in "Seraphine" and to a quarrel between sisters in "Die Selbsttaufe." Greed plays a rôle of importance in "Die Kurstauben," sacrifice underlies the whole story of "Das Opfer," a man's sense of honor and his devotion to duty are cardinal motives in "Das Johannesfeuer," and envy lies at the bottom of that which causes the misunderstanding in "Der Werwolf." In the "Stelldichein" and in the "Prinz von Madagascar" the love of adventure is a strong motive.

In "Die Wellenbraut," "Die Selbsttaufe," and "Die Nihilisten" the problem of self-determination is taken up. Scepticism is the theme discussed in "Seraphine" and the "Sadduzäer von Amsterdam."

Motives are also freely taken from the external world. Thus the environment is employed as a motive in the "Prinz von Madagascar," in "Eine Phantasieliebe," "Der Emporblick," "Die Nihilisten," "Jean Jacques," and "Die Diakonissin."

The class struggle as exemplified in the opposition of the nobility and the common citizen, in the mutual antagonism of rich and poor, and in the petty jealousies of peasant and villager, plays a part also as a motive. These differences appear most clearly in "Die Wellenbraut," "Die Selbsttaufe," "Der Emporblick," "Die Kurstauben" and "Aus dem Schwabenland."

"Seraphine," "Die Wellenbraut," and "Die Nihilisten" contain motives taken from the domain of politics and government.

The third world of which Goethe speaks is entered several times. Chance or accident is a determining force in "Das Stelldichein," "Die

Wellenbraut," and in "König Franz in Fontainebleau." Fate is equally important in "Eine Phantasieliebe." The supernatural is an element in "Arabella." The dream is a motive in the "Sadduzäer von Amsterdam" and "Eine Phantasieliebe." The pursuit of vain ambitions and the disillusionment which follows is treated in "Kanarienvogels Liebe und Leid," "Arabella," "Schauspieler vom Hamburger Berge," and "Ein Lebensloos."

Insanity occurs as a motive in two instances, in "Der Pfeffer-Matthes" and in "Die Diakonissin."

CHAPTER IX

SUBJECTIVITY

The attitude of an author toward his productions possesses two possibilities. He may assume a personal interest in the story which he is relating, comment upon the characters and the action, intersperse reflections of his own upon various topics, address his readers directly, satirize persons or conditions either within or without his productions, or in other ways incorporate his own personality into his work. Or he may carefully suppress all tendencies to allow his individuality as the author to become apparent and relate his tale in a purely disinterested and impersonal manner. According as he permits his own feelings and viewpoint as the author apart from his characters to enter and claim the reader's attention, or as he refuses to do this, his manner or tone of narrative is subjective or objective. Jean Paul was extremely subjective and introduced digressions and interruptions of a great variety of kinds into his works. Goethe was much less subjective and remained generally behind the figures of his characters. Tieck and Hoffmann were also comparatively objective, and Kleist was more objective than any of the preceding writers.

Gutzkow's attitude in this matter of subjectivity varies in the short stories which are under consideration within a considerable range. In the "Prinz von Madagascar" he enlists himself actively in the advocacy of his hero whom he speaks of as "unser Held," and upon several occasions he addresses his readers directly in soliciting their interest for Hippolyt and his companions. The use of both the first person singular and the first person plural to designate the author is to be found. The plural form sometimes refers to the author only, in other instances it includes the author and the reader. Expressions such as, "we will omit a detailed account of such and such" occur. Brief comment upon situations within the story are inserted on a few occasions and a reflection or generalization of the author is sometimes given followed by an illustration of the truth of the statement. After describing a rather melodramatic scene, the satirical observation is appended: "Grosser Gott das nennen wir schön! Wenn Eugene Sue so etwas beschreibt, so les' ich's gern; aber erfahren mag ich's nicht." Underneath the entire story the satirical tendency lurks, the desire to criticise the régime of Metternich which prevented freedom of expression to young authors just as in the "Prinz von Madagascar" the hero was prevented from

coming into his own rights. This purpose, however, as Proells has pointed out, was probably too well concealed to become apparent to many readers at the time that the story appeared.

In "Kanarienvogels Liebe und Leid" the use of the first person plural to designate the author and the use of the possessives "mein" and "unser" in connection with the chief character, is continued. An exclamation addressed directly to the canary and an appeal to the reader for confirmation of the correctness of one of the author's assumptions are further examples of a subjective strain.

The "Sadduzäer von Amsterdam" also makes use of the pronoun "wir" on numerous occasions. The author's interest in his hero is very strongly expressed. He defends the vacillations of Uriel, uses argument to explain why these occur, and frankly requests the reader neither to misunderstand the hero nor to withdraw his sympathy from him. The story opens with a long apostrophe to the Jews setting forth their fortunate condition in Holland as compared with that of their compatriots in lands where persecution of the Jews was still prevalent. Another departure from a straightforward narration is a paragraph devoted to a sort of rhapsody upon the beauties of the spot which he, the author, would choose as a trysting place. In describing this he uses the pronoun of the first person singular. These passages of a subjective nature harmonize well with the mood of the story and do not constitute disturbing features.

"Seraphine" contains examples of the author's reflections upon his own characters. Thus he comments upon Madame Lardy: "Man sieht, Madame Lardy hatte doch Maximen, die beinahe an die Ideen Rousseaus streiften." Again, of Seraphine, he observes: "So ist es mit den Weltseelen. Sie vermögen vom Schicksal nichts zu ertragen." The ideas contained in a number of the speeches of the characters are "Young German" in their "Tendenz" and contain some of Gutzkow's own views upon life. The concluding paragraph of this novel is the climax of the author's subjectivity, however. Here he falls into a soliloquy in which he mourns the fate of the heroine, deplores the misfortunes which befell her, and declares the incidents and characters belong not only to fiction but also to reality. Omitting this portion and considering the speeches of the characters to be their own rather than Gutzkow's thoughts, "Seraphine" is possessed of few traces of subjectivity, although the whole novel was the poetic presentation of the author's youthful love for a young woman of Berlin named Leopoldine Spohn.

"Arabella" is one of a number of Gutzkow's stories that may be classified together as being objective and containing no evidence of any intrusion of the personality of the author. Any observations, reflections, or other interruptions such as have been classed under subjectivity of the author, if they occur, are placed in the mouths of the characters, and hence are no longer personal messages of the author. The remaining members of this group are the "Stelldichein," "Kurstauben," "König Franz in Fontainebleau," "Pfeffer-Matthes" "Ein Lebensloos," "Opfer," and "Johannesfeuer."

The device of having the "Schauspieler vom Hamburger Berge" told entirely by a character within the sketch prevents any expression of a personal tone on the part of the author. The person depicted as doing the relating does, however, make observations upon art and appends a moral at the close of his story. These are in both instances similar to an author's asides to the reader.

"The "Wellenbraut," "Selbsttaufe" and "Phantasieliebe" contain very few traces of subjectivity. The first refers to the characters as "unser," and uses "wir" to include both the author and the reader as is so frequently the case in Gutzkow's stories. In the second the author betrays his sympathy for Agathe by his exclamation, "Arme Agathe." The "Phantasieliebe" contains a very few generalizations. It must be remarked, however, that the author presents the principal female character in all three of these stories in such a way that the reader's sympathy is strongly aroused in each instance in their favor and his own interest in them is very apparent.

The "Emporblick" begins with a lyrical prose passage dwelling upon the delights of a Sunday morning in the large city and then depicts the loneliness of Sunday afternoons in the same environment for those without friends or acquaintances. The form is that of the apostrophe. The conclusion of the *novelle* is a direct presentation to the reader of the purpose underlying the story, the expression of the hope that the rift between the various classes of society can in some way be bridged over.

The "Nihilisten" contains examples of the use of such phrases as: "wir greifen den Faden unserer Erzählung wieder auf," "wir müssen auf die zurückkommen," and "wir entnehmen aus den stenographischen Aufzeichnungen nur drei Stellen." Questions and explanations are addressed directly to the reader near the opening of the story. He uses the word "Leserinnen." A long reflective passage upon the relation existing between father and daughter extends over a page. A description of the torture and the pleasure of an unconfessed love occupies nearly

as much space. The generalization followed by the specific illustration occurs several times. The use of "man" in the sense of the reader is found in the expressions: "man kann sich denken" und "man wird kennen."

In "Jean Jacques" the author's interest in his characters manifests itself almost immediately by his use of the term "unser Flüchtling." Twice he apostrophizes his hero, "Armer Jean Jacques," and comments upon him and his situation. Twice also he unites his viewpoints with that of his reader and pursues a line of reasoning with him.

The "Diakonissin" contains repeated instances of the use of "wir" and "unser." Generalizations occur also. Thus, "es ist eine gewöhnliche Erfahrung, dass Menschen, etc." "Eine Witwe zu sein und dabei jung, reich und schön, ist wohl der angenehmste Lebensstand, falls der Verlust, den man zu betrauern hat, kein zu schmerzlicher gewesen," and "In edlen Naturen lebt ein Heroismus, der da Opfer bringen kann über Opfer, ohne die Mitwissenschaft irgend eines Zeugen," are illustrations of this.

The reader is addressed as "Lieber Leser" in "Aus dem Schwabenland," he is also spoken of as "Dir," and the author uses the pronoun "ich" upon one occasion when referring to himself.

In the "Werwolf" the use of the first person both singular and plural is found. Thus the author states, "Urkundlich habe ich herausgefunden," and also "Wer etwa eine Geschichte der Hoflieferanten' zu schreiben und bei einem gesinnungsvollen, nach Orden lüsternen Buchhändler herauszugeben gedenkt, dem bin ich bereit, aus meinen Studien acht Grosshändler und sechsundzwanzig 'gemeine Kramer' namentlich anzuführen, die damals dem kaiserlichen Hofe stättigs nachzuraisen 'pfligten.' " The use of generalizations is found in the "Werwolf," e.g., "es giebt Menschen, über die wir uns nie klar werden können," "Allzeit ängstlich sind die Gewissen, die in den Umstrickungen der kirchlichen Gnaden- und Heilmittellehre leben, etc.," and "Mitten in den rauschenden Strudeln des Lebens, giebt es noch zuweilen Begegnungen, die, etc." A parenthetical expression, an aside to the reader, is given where the author after mentioning Sigmund's cleverness, states, "die Klugheit floss aus seinem Herzen—das Herz ist immer klüger als der Verstand."

The preceding pages indicate that Gutzkow did not intrude his personality as the author to any considerable degree upon the reader. A number of his stories are entirely objective. In others he contributes

occasional comments and displays a bias with regard to characters or themes. Usually his attitude toward his puppet creations is clear. At times he pauses to draw a moral or to drive home some lesson but generally he accomplishes any such purpose in more artistic ways.

CHAPTER X

MEANS OF CHARACTERIZATION

1. *External Characterization*

The amount of description which is devoted to the external appearance of the characters in the "Prinz von Madagascar" is small. The longest of these sketches consist of only a few sentences and the characterizations are generally of the nature of caricatures. Thus "so weit man von dem Prospect seines Rückens auf seine Figur schliessen darf, ist Herr Culotte ein Mann von ausserordentlichem Umfange, und wie der knackende Tisch verrät, von eben so grossem Gewichte." Again "der Marquis le Poivre war eine lange, hagere Gestalt, mit trockenen Mienen und abgemessenen Bewegungen." "Professor Polyglotte war ein dünnes, schwächtiges Männlein mit einem grossen Kopfe, der nach hinten die Gestalt eines eckigen Würfels zeigte. Die schwachen kleinen Beine, die hektische geformte Brust, die unruhige Bewegung des Unterkiefers und der Augen, die dürtige, aber doch reinliche und sorgfältig gelegte Kleidung und Wäsche verrieten den armen Gelehrten, der nur davon zu leben wusste, dass er sich noch immer manierlich hielt, um die Leute, denen er seine Dienste bot, durch sein Äusseres nicht zurückzuschrecken." Colas is described as "ein alter, aber noch rüstiger und munterer Mann."

The details concerning Herr Cochon are more plentiful. "Auch Herr Cochon war eine überraschende Erscheinung. Ein Mann von kleiner Statur, feinen Sitten und einer Grazie in seiner Bewegungen, die selbst von seinem Embonpoint nicht gehindert wurde. Er trug das Haupt gepudert, Schnallen an den Schuhen, kurz er war liebenswürdig." The description of Heloise is poetically colored. "Heloise war eine jener verblühenden Gestalten, die den Verlust der Jugend eine Zeit lang durch einen Anstrich von Schwärmerei und poetischer Resignation zu ersetzen wissen. Sie hatte einen hohen, stattlichen Wuchs, die Taille einer Göttin und einen griechisch geformten Kopf, aber das alles musste, als sie jung war, schöner gewesen sein." Araxata's appearance is set forth in conventional terms in a single sentence. The few general adjectives which are used in describing Hippolyt indicate only his age and descent.

The tendency in the "Prinz von Madagascar" is to devote but little space to the description of the external appearance of the characters and in accordance with the nature of the story to have the comic element predominate in that which is given.

In "Kanarienvogels Liebe und Leid" the canary bird is described at length. The beauty of its plumage and its form is compared with its gentleness and its loving disposition. No such description of the cat is given.

Uriel Acosta, Ben Jochai and Judith are the only persons described in the "Sadduzäer von Amsterdam" except for picture hints furnished by occasional words and phrases. In no case are the descriptions long. Uriel's outward appearance is symbolical of the inward struggle through which he passes. Thus he is "eine hohe, herrliche Gestalt, vom kräftigsten und ebenmässigsten Gliederbau, das Antlitz dunkel und mit vollem Barte beschattet, die Miene ernst und verschlossen, nur selten von einem Zucken um die Mundwinkel überrascht, aber das Auge matt, in sich zurückgezogen. Das phantastische, ritterliche Gewand vermehrte die edle Haltung und den Anstand, der seinem Benehmen angeboren schien." The scholar is plainly the type represented. "Ben Jochai war jünger als Uriel, kleiner von Wuchs, die Gesichtszüge waren zusammengedrängter und orientalischer, in seinem ganzen Wesen lag viel freiwillige Unterwerfung, vielleicht mehr, als hinreichend war, um Vertrauen zu erwecken." The rôle of traitor which Ben Jochai plays is here indicated for the first time in his physical characteristics.

The description of Judith is given in a flattering and rather poetically overdrawn picture. "With dark, flowing locks of hair, a majestic forehead, a dazzling neck, and countless charms she surpassed even the boldest representation of the Grecian goddess of love."

In "Seraphine" the number of times this means of characterization is resorted to is also small. Twice the heroine is described, once in a detailed account by the author and again more briefly by Arthur Stahl. Both descriptions are serious studies and supply characteristics of importance. A humorous element is present in some instances. Thus "der Tanzmeister erschien, die Violine unterm Arm. Es war eine kurze, wohlbeleibte Figur, Krauskopf mit grellen Augen. Alle seine Bewegungen schienen von einem inwendigen Orchester geleitet. Apoll und Merkur zu gleicher Zeit, schwebte er in den Saal herein." The Minister von Magnus is "ein langer, hagerer Herr, der Noth hatte, seine Beine (im Wagen) unterzubringen. Er schlug sie gewöhnlich übereinander, auch die Arme, und senkte dabei den Kopf tief in diese kreuzweisen Verschränkungen hinein." The Israelite with his yellow skin and bent back becomes a familiar figure as does Seraphine's father with his little black velvet cap and his pipe of tobacco. Of the remaining persons we learn very little with regard to their appearance.

In "Arabella" the physical traits of the heroine and the Markese are given in quick, deft touches. Arabella's "feurige braune Auge, beschattet von dunkeln und langen Wimpern, ihre Stirn, begrenzt durch das hinaufgebundene Haar . . . Heiter, mild, wie ionischer Himmel" and the later description, "Arabella war nichts mehr als ein hinreissendes, wunderbar schönes Antlitz" are vivid strokes. The Markese, like Minister von Magnus in "Seraphine" is a "lange, hagere Gestalt" with "blassem, dämonischem Antlitz." Ottakar is not described by this means.

An excellent example of description of this sort is that found in the "Schauspieler vom Hamburger Berge." In two sentences the external appearance of three persons is given with sufficient detail and also such significance of choice as to throw the characters of all into clear relief. "Ein phantastisch aufgeputztes Frauenzimmer mit geschminktem Antlitz, blossem Halse, Schweizermieder, eine Seiltänzerin musste man glauben, hing sich mit den wiederwärtigsten Liebkosungen an einen verständig gekleideten Mann, der sich mit todtentblassem Schrecken des zudringlichen Weibes zu erwehren suchte. Ein Hanswurst in kurzer Jacke, mit hochrot geschminktem Antlitz und grellen, aus dem Kopfe quellenden Augen, mit einigen anderen Wesen in gleichem Aufputze, suchte . . . das Frauenzimmer von dem erschrockenen Herrn zu trennen."

External appearances are neglected in "Das Stelldichein" except for a very few purely conventional expressions such as "bilschön" which is used in speaking of the Gräfin.

In "Die Wellenbraut" long descriptions are lacking. Idaline is described as to her age. She is further characterized: "Die langaufgeschossene, gazellenschlanke Gestalt, die schönste Hülle, die für das Bewusstsein: Ich fühle, ich empfinde, ich bin Mensch! nur gedacht werden konnte, war die Tochter des dirigirenden Ministers." A sort of majesty at all times characterizes her, an aloofness the result of birth and training. Theobald is pictured thus: "Ein noch junger, doch, wie es schien, leidend blasser Mann, war er; ein leichter schwarzer Mantel umflatterte die ebenmässigsten Formen. Um den Mund lag ein Zug der zwischen leisem Spott, Lächeln, and Schmerz eine nicht zu schildern-de Mitte hielt." What we know of Graf Waldemar's appearance we learn from a contrast between him and Theobald. "Theobald war kleiner als Waldemar, sein Haar war heller, sein Wuchs and Wesen zarter. Waldemar's Auge schien feuriger als Theobalds." The minor characters are not described as to their external features.

In "Die Königin der Nacht" the prince, the princess, the court singer and the second lieutenant are characterized more as types than as individuals. They have the bearing of the class to which they belong and externals are taken for granted rather than specifically given. One description however is worthy of note. This approaches a portrayal of the mysterious and fairy-tale-like kind for which Hoffman is well known. Thus, at the time of the theft of the cactus blossom, "Aus dem riesigen Cactus, dem die Königin der Nacht eben entblühte, ragte ein wunderbares Weib hervor in einem langen schwarzen Gewande und gleichfarbigen Schleier, dicht übersät mit goldenen Sternen, das Haar aus dem Schleier herausquellend und niedergleitend in die grünen Aeste des Stammes, die wunderbare Erscheinung deutlich sich herauslösend aus dem Gezweige, ja wie es Jastrow schien, aus dem Kelch der sich eben erschliessenden Blume selbst." This is the first appearance of anything savoring of an attempt to produce an effect by means of the wonderful in the short stories of Gutzkow.

In "Die Selbsttaufe" the description again is very sparse. Ritter Wallmuth is possessed of a court uniform and wears a large number of honorary badges, Sidonie is the expression of a rich, full womanhood, Gottfried is a man of education and keen feeling, Agathe is a kindly, pinched little person, but none of these are described by means of any detail regarding personal appearance, either serious or humorous, except the last, to whom the following brief description is devoted: "Sie stieg aus; eine kleine behende Gestalt, mit dunkelschwarzem Haar, das einem nicht schönen aber feinen Gesichtchen etwas Interessantes gab. Hände, Füßchen, alles war ausserordentlich schwächig an ihr."

In "Eine Phantasieliebe" Imagina, Graf August, and Prince Wismuth are well described. Thus Imagina as a child is "wie ein Bergmannsknabe in weissen Pumphöschchen, mit einem saubern kleinen Mützchen, über die blonden Locken, kräftigen Fausthandschuh an der Rechten der zierlichen Hände, eine Laterne in der Linken," who plays about the hillsides of her native Silesia. A detailed description is given of Imagina and Graf August as they appeared upon their wedding trip. The manner of dress and the general bearing of both are described.

The Prince Wismuth of Imagina's dream is a typical German student; "Ein Jüngling von bleicher Farbe, in schwarzem altdeutschem Kleide, mit offenem Halse, ein Studentenmütze von rotem Sammet und mit silbernen Troddeln auf den langen braunen Locken, ein Jüngling so sanft, so lächelnd, so hoheitsvoll." The first student whom Imagina sees in Breslau is dressed in the same manner.

Otto von Sudburg is "ein junger, blasser Mann mit schwarzem Haar, starkem Bart, eleganter, weisser Weste, in welcher er nachlässig die Finger steckte." Feodora is "eine kleine schwarze Frau." The characters of Imagina's dream, King Kobalt, Minister Nickel, the prince of hell and the seven deadly sins are also described, the first three in some detail, the others by one or two characteristic qualities of each.

"Der Emporblick" makes a very free and skilful use of external appearance for illustrating the characters. Ernestine is several times described. The author depicts her as a person of admirable qualities of mind and heart and as possessing a physique in keeping with this. Her features are regular and pleasing, her dress simple and becoming, and her manner graceful and easy. In the closing chapter, after relating the struggles through which Ernestine has passed, he describes her appearance at the time of her illness and approaching death, contrasting it with her earlier beauty. Ernestine is one of Gutzkow's most attractive figures.

Lude Wächter is repeatedly characterized as "ein blasser Mann mit einem weissen Hute." Lute's father is "eine kurze stämmige Figur. Offenbar scheuen Blickes und eilfertigeren Ganges, als die Landleute . . . bestätigte sein Erscheinen schon des Sohnes Angabe." Gustav, Ernestine's brother, is "bleich wie die Wand, scheu wie das böse Gewissen." These examples show ability to express briefly and by means of only a few traits a comprehensive characterization.

A longer description of Lude Wächter is the following: "Dieser gebückte, schwächig gebaute, verdriessliche Mann mit blasser Miene, stechenden grauen Augen, fast bartloser Lippe war ein halber Gelehrter." The appearance of Morbiller, Count Luchsifuchsi's valet, is humorously portrayed. He is "ein Mann zu nennen, der zu seinem Leibrock eine Elle Tuch mehr als andere Mitmenschen brauchte, eine behäbiges Doppelkinn hatte, das sich tief in seine leichtgeknote Halsbinde einwühlte, einen roten Backenbart, Ringe an den Fingern, und Ringe in den Ohren."

In "Der Emporblick" Gutzkow has attained a high degree of proficiency in the use of descriptions of physical traits, gestures, and reflex movements answering to emotional stresses for purposes of characterization. His ability in this respect here approaches an art.

The three principal characters in "Die Kurstauben" are described at greater length with regard to their external appearance than is customary in the earlier stories. The description in each case is detailed, is given at the time when each begins to assume a position of importance in the

action, and is followed by a psychological analysis. The method of prefixing a characterization in this manner is a new departure as is also the summing up of all the general physical traits into one description and then for the remainder of the narrative neglecting them almost entirely. The effect is not displeasing.

The amount of characterization by means of external appearance in "König Franz in Fontainebleau" is relatively small and is confined mostly to general descriptive words and phrases. The king's physical weakness and his efforts to conceal it are mentioned several times. Messire Claude the king's physician, is repeatedly characterized by the adjective "bucklig." Firman Allard is the only person who is described at length. The picture which is given of him compares favorably with those found in previous stories. He is clad in "einem leichten Lederwamms mit gepuffeten Hosen, einem weissen Hute mit wenn auch kleinen doch roten Federchen, wie ein junger Trompeter von den Musketieren des Königs."

Almost without exception the physical features, the dress and the bearing of the characters in "Die Nihilisten" are described at length. Jean Reps and Hans von Landschütz, two comic figures, the one a type of literary vagabond and the other a hidebound Landjunker, contrast strongly with the more serious characters presented. Hertha, Constantin, Frieda, Agnes, Eberhardt Ott, all are painted in pictures which give definite physical traits.

The external appearance is made to accord well with the conception yielded by the other means of characterization employed. Thus Hertha's stateliness of carriage is paralleled by her nobility of soul, Constantin's attractiveness decreases with his sacrifice of principle, Frieda, "das Kind Gottes," is nature personified, charming in all her moods but not to be controlled. Agnes, shows in her features the cunning which is a part of her being. Eberhardt Ott combines dignity of bearing with loftiness of purpose. The comic figures by their personal appearance also show deep rooted qualities of insincerity and hatred of progress.

A few examples will serve to show this method of characterization in this novel. Thus "Hans war ein kurzer, dicker, stämmiger Landjunker. In seiner grünen, schnurbesetzten polnischen Kurtka mit einigen über die Schultern herabhängenden Troddeln konnte er höchstens sechsunddreissig Jahre alt sein, aber er sass im Sopha, pushtete und athmete er verdriesslich und stöhnend, wie ein Sechziger. Seine Schwester knöpfte ihm die Kurtka auf, um ihm auf die Fragen, die man an ihn richtete, wenigstens Luft zu antworten zu geben. An den Stiefeln, die er ausstreckte, standen die Sporen in komischen Kontrast zu seiner

stämmigen Natur, deren Heftigkeit und zornige Gemüthsanlage sich in kurzen, stossweiser Rede zu erkennen gab."

Agnes is described by a series of antitheses. "Sie war nicht klein sondern gross. Sie hatte nicht blaue, sondern braune Augen, sie war nicht blond, sondern brünett. Sie war nicht unsicher und gedrückt, sondern von gewähltem Ton, zart zwar und von jener Zurückhaltung der Gefühle, die jedoch etwas ahnen lässt und ein achtbarer heimlicher Seelenleben in Aussicht stellt."

A similar union of external description and direct characterization is that which describes Eberhard Ott: "Er war ein jugendlich blickender Mann, aber schon nahe den Dreissigen. Von hoher Gestalt, gleichmässig in seinen Formen, ruhig und mild in seinem Benehmen, musste er jedes Herz gewinnen, vorausgesetzt, dass ein solches mehr für innere Gediegenheit als für ein blühendes Aeussere Sinn hatte."

An effective bit of this sort of characterization combines a contrast between Constantin, Aurelie and Hertha. "Constantin blasse, verfallen, offenbar krank, tief zerrüttet, Aurelie gut und wohlmeinend in Wesen und Blick, unschön jedoch, hager, dürr, reizlos, trotz ihrer Diamanten fern von jedem gefälligen Eindruck. . . . Nun erschien Hertha. . . . Seit zwei Jahren war sie wie umgewandelt. Die Frische war sie und das Leben selbst. Ihr Auge voll blitzenden Feuers, ihre Wangen sanft gerötet, ihre Gestalt erst jetzt entwickelt wie nach lang unterdrücktem Wachstum. Der Ernst von ehemals war gemildert. Leicht und gefällig gab sich ihre Bewegung unter den Menschen."

Comparatively little description of the external appearance of the characters in "Jean Jacques" is given. Rousseau is the only one described at length.

The amount of such description in "Der Pfeffer-Matthes" is also limited and is conventional in quality.

The same criticism applies in general to the "Diakonissin." Short descriptions of the characters are of frequent occurrence, but long, detailed accounts are found only rarely. The description of Guntram furnishes one exception to the statement. He is thus described: "Der kleine Mann mit weissen Locken ums Haupt, geröteten Wangen, klugen braunen Augen, behend trotz seines Alters, Kamaschen an den Füßen und fast Grau in Grau gekleidet." Another such characterization is the following: "Justizrat Freydank war eine schlanke wohlgewachsene Gestalt. Das Haar war auf dem Scheitel schon etwas umständlich

geordnet, die Nase scharf und spitz, der Mundwinkel lächelnd, das Auge scharf zusammengedrückt, mit emporgezogenen Brauen, doch harmlos und sogar gutmütig."

These sketches compare well with those of the earlier stories in definiteness and detail. This novel, however, in proportion to its length contains much less description of this kind than is to be found in most of the previous stories.

In the two sketches, "Ein Lebensloos" and "Aus dem Schwabenland" there is almost an entire lack of this means of characterization.

Two long descriptions of the appearance of characters are found in "Das Opfer." The principal persons, Gabriele and her husband, are the subjects of sketches which give detail as exact and complete as is found in other stories of Gutzkow where the description is elaborate. The remaining characters are described by general, conventional qualifying words or simply by their profession or occupation.

The descriptions in "Das Johannesfeuer" are less valuable than in the other stories. They lack definiteness, are conventional in form, and tend to become bombastic. Especially is this true of the descriptions of Rother and Otilie; Edelmann is characterized much better.

The description of the characters in "Der Werwolf" is very similar to the general method pursued by Gutzkow. Several long, detailed sketches of the personal appearance of characters are given of which those of Sigmund and Fircks are most important. Onuphrius von Burgen and Zymmeran are parallel figures in their bearing and general appearance. Placida is not subjected to a long description, but possesses merely the conventional traits of beauty and intellect ascribed to heroines generally. Fircks, the villain, is cast in the proper mould to correspond with his part. He arouses distrust in Sigmund by his physical characteristics while as yet nothing ill is known concerning him. As a whole the characterization is somewhat more realistic than in the "Johannesfeuer."

2. Inner Characterization

a) The Character Sketch

The extent to which Gutzkow employs the character sketch in his short stories varies greatly. In the "Prinz von Madagascar" the hero is described by this means at considerable length near the beginning of the story. Short sketches are given also of Herr Cochon and of Heloise. The use of a single sentence or of a few adjectives to denote the principal characteristics of the various persons is common.

In "Kanarienvogels Liebe und Leid" the two animals are the subjects of long sketches setting forth their distinguishing traits.

The *Sadduzäer von Amsterdam* contains no long, direct characterization. Instead each of the chief characters has his soul laid bare by a psychological analysis which is searching, thorough, and detailed, but which is not carried to a point where it becomes wearisome.

An analysis of a somewhat similar nature is combined in "Seraphine" with direct characterization. Emotions and actions are critically scanned. Motives are mercilessly scrutinized. This is done for the most part in the long dialogues or in the heroine's diary. The principal characters frequently express at length their own estimates of themselves. This is especially true of Edmund von Oppen and Arthur Stahl. The author's attitude toward his heroine is noticeably lacking in sympathy.

The character sketch is not found in "Arabella," "Schauspieler vom Hamburger Berge," nor "Das Stelldichein." In so far as direct characterization is employed it extends in most instances to the use of qualifying phrases and clauses only.

"Die Wellenbraut" contains more direct characterization than the immediately preceding three stories, but no long, exhaustive sketches are attempted. A considerable amount of detail is given, at the beginning of the story, regarding Idaline, but a study of motives, feelings, and her psychological reactions to external influences are woven into the description and prevent its becoming a simple narrative of the heroine's qualities. The remaining characters are treated in a similar manner.

Short sketches of the lives of Prince Max and of Ladoiska previous to the events of the "Königin der Nacht" indicate the characters of the two.

"Die Selbsttaufe" resembles "Die Wellenbraut" in its use of direct characterization. All of the characters are described to a certain extent in this way, but the tendency of the author to introduce other elements, such as illustrative incidents, contrasts with other characters, or an analysis of the individual's motives and mode of thinking, wards off monotony.

In "Eine Phantasieliebe" short characterizations are frequently found. Phrases or clauses occasionally express in a few words the principal traits. Thus Fritze, the gendarme, is "ein völlig aufgeklärter und abstractdenkender Weltbürger." Andres, the coachman, is "ein echtes schlesisches Landeskind."

In "Der Emporblick" a much more extended use of such short characterizations is made. Scharfneck is "ein allbeliebter jovialer

Gesellschafter." Hartmann is "auf den ersten einfachsten Kennerblick ein Tyrann, ein junger Mann voll Eitelkeit und dem gefährlichsten Selbstgefühl." Langheinrich is described in brief, quick strokes that strongly suggest Heinrich von Kleist's style. Thus, "Es war einer der eigentümlichsten Menschen, die jemals einen grünen Rock mit blauem Kragen und ditto Aufschlägen getragen haben." Again the same person is "einer der edelsten und gefühlvollsten Menschen, die je in die schwierigen Collisionen von Pflicht und Rücksicht gekommen sein mögen." Ernst Oswald is "ein junger zum Staatsdienst sich vorbereitender Rechtskundiger, Referendar, Ausculator, Accessit genannt in unseren an Titeln so reichen und bei Stellungen, die nur Hoffnungsgebende sind, doppelt, reichen Vaterlande." The pastor is an elderly man who belongs to the "alte sächsische Vernunftsschule," and the Landrath is one who sails with the wind which blows from the pious circles of the "Residenz," a theologian in his own way.

Direct characterization is not employed extensively in "Die Kurstauben," but a searching study of motives and psychological reactions is made that recalls the same technique in the "Sadduzäer von Amsterdam."

In "König Franz in Fontainebleau" the long sketch is no more to be found than in the majority of these stories. Certain adjectives, however, occur repeatedly which emphasize various qualities of the different persons. Thus the king is either "der gute König" or "der mächtige König," and Blanche is "die schöne Blanche."

By comparison with the other short stories, there is considerable direct characterization in "Die Nihilisten." Sketches of many of the characters are given but such characterization is combined with an analysis of motives or else it follows a description of the physical traits of the individual.

"Jean Jacques" also possesses an amount of direct character portrayal greater than is ordinarily the case. Rousseau is the subject of a detailed study in which his mode of thought and psychological reactions are minutely described.

The amount of direct characterization in "Der Pfeffer Matthes" is small.

In "Die Diakonissin" the characters are all sketched lightly but no exhaustive summaries of their qualities are given. The use of phrases, clauses, or of single sentences only for this purpose is the usual method.

In "Ein Lebensloos" the direct characterization which is given in the equivalent of a psychological analysis.

In "Aus dem Schwabenland" and "Das Opfer" suggestive words take the place of character sketches.

"Das Johannesfeuer" is very similar to the remaining stories. We learn concerning Ottilie that she had "eine geschickte Hand in Anordnen, war Meisterin der Situationen, stellte Menschen und Verhältnisse immer an den rechten Platz." Ottilie is also repeatedly referred to as "ein praktischer Charakter." Hipler is several times termed "der schöne Julius." Such touches as these are common.

In "Der Werwolf" the usual amount of direct characterization is given incidentally.

b) Minor Action

Aside from the main action there are in most stories little incidents, brisk situations, and responses to impulses made by the characters which contribute materially to a better understanding of these persons. Some of these lesser actions will be pointed out in the following lines and the way in which they contribute to the characterization will be indicated.

Hippolyt's unfailing good humor is thus illustrated in the "Prinz von Madagascar." In the scene with Culotte and the Marquis le Poivre he appears as a boon companion. His ability in a social line is shown upon the occasion of his visit to Herr Cochon. Finally the polite manner in which he explains to his captors that he is not in the habit of arising so early as they have awakened him forms a climax in furnishing proof of his imperturbable cheerful temperament. The establishment of a bond of democratic friendship between Colas and Polyglotte after the prince's seeming desertion of his mission is a clever touch designed to show the kinship of humanity. The seriousness with which the old servant regards the trip to Madagascar comes out very clearly when he rebukes the professor for his frivolous remarks when the subject is first introduced. Colas is unable to hear his favorite idea slightly remarked upon.

Minor situations of this sort are not found in "Kanarienvogels Liebe und Leid."

"Der Sadduzäer von Amsterdam" possesses an extremely compact structure. The action is rapid and continuous, as a result of which the hero remains constantly in the foreground, and there are no minor situations to aid in the characterization. Everything centers around the chief action.

"Seraphine" is long, diffuse, and full of repetitions. The same events and persons are treated in several instances. In each case, however, since the viewpoint of the speaker is different progress results. Minor

episodes are frequent. The quarrel between Sannchen and Lenchen not only introduces a comic element, but throws the characters of two ridiculous old women into clear relief and reveals Seraphine in the rôle of one who knows well how to profit by circumstances. Philipp involuntarily prostrates himself when the host is carried past although he professes to have become a convert to protestantism. He and Ferdinand quarrel continually and betray lack of self-control. The interview between the Jew and the prime minister is another minor situation that aids in showing character.

The next five stories, "Arabella," "Schauspieler vom Hamburger Berge," "Das Stelldichthein," "Die Wellenbraut," and "Die Königin der Nacht" do not make use of this means of characterization.

In "Die Selbsttaufe" there is a return to this kind of character portrayal. Wallmuth, Agathe, and in a lesser degree, Sidonie, have their principal traits emphasized by actions growing out of their dispositions. Wallmuth appears in his home as a petty tyrant, and as an utterly heartless person where no reward is to be expected. His servant and the sexton are only objects to him, not human beings with feelings. Consideration for the welfare of others he makes entirely subordinate to his own comfort. The minor situations in which Agathe is placed show her to be an entirely different sort of person from her father. She is kind and sympathetic. The servants all rejoice when she comes home and the sexton not only receives his pay but also many kindly words. Situations of a similar nature show that Sidonie is much more like her father than she is like her sister.

Several characters in "Eine Phantasieliebe" have certain traits either revealed or else emphasized by minor situations. The Landrath's affection for his daughter becomes still more apparent by his efforts to conceal it when he bids her goodbye and keeps repeating "Na, ich seh' Dich bald in Breslau." Imagina's domestic trend of mind is well illustrated by the efforts which she makes to render her apartments in the hotel more homelike. Fritz and Andres continually perform little acts in keeping with their callings.

It is difficult to point out minor actions in "Der Emporblick" which serve to indicate character but are not related closely to the main action. The entire content of the two stories told by Scharfneek aids in characterization and appears at first sight to be only loosely united with the principal motives. Closer study, however, indicates that both stories possess importance as retarding forces in the progress of the love affair between Ernst and Ernestine and also in the formation of a social milieu.

Owing to its closely knit structure "Die Kurstauben" is lacking in characterization of this sort. Its use in "König Franz in Fontainebleau," in "Jean Jacques," and in "Der Pfeffer-Matthes" is also negligible.

Minor episodes introduced purely for purposes of characterization are found only rarely in "Die Kiakonissin." Frau Angelika Meyer and Frau Wisthaler have traits of jealousy and ficklemindedness respectively revealed by incidents not strictly concerned in the main action.

There are no minor situations aside from the main action in "Ein Lebensloos" and "Aus dem Schwabenland" which are used as aids in characterization.

The parting scene in "Das Opfer" between Gabriele and her husband when the latter leaves to attend his club is a situation that illustrates the cheerful, contented character that these two possess. The nurse's reluctance to call the doctor and her suspicions of his remedies reveal her prejudice and superstition.

In "Das Johannesfeuer" the scenes in which Otilie and Frau Munde discuss Rother are of importance in showing the former's superior qualities and her dominating position in the home. The older lady's impetuosity and lack of foresight appear at the same time.

The minor situations and actions of which there are several in "Der Werwolf" serve to lend background and historical coloring rather than as aids in characterization

c) Contrast

The use of contrasting figures as a method of strengthening the characterization is to be found in many of the short stories. "Kanarienvogels Liebe und Leid" is the first example of this. Here the innocence and native virtue of the bird present a stronger appeal than they otherwise would because they are opposed to the artificial culture and acquired polish of the cat. The contrast between the genuine and the false is seen clearly because of their close juxtaposition.

Several instances of contrasting types are found in "Die Sadduzäer von Amsterdam." Uriel is high-minded and unsuspicious. He reveals his thoughts with no attempt at evasion to the one he deems his confidant. Jochai is of an exactly opposite nature. He is narrow-minded, suspicious, secretive, and traitorous. Judith is a weak character who is unable to support Uriel in his hour of need. The sister remains true throughout the entire ordeal.

In "Seraphine" Arthur, Edmund, and Philipp represent opposing types, although they can scarcely be considered as directly contrasted

characters. Seraphine and Frau von Magnus occupy a similar relation to each other. All five are examples of familiar "Young German" characterization and taken collectively they form a fairly accurate representation of the ideas, tendencies, and figures of that group.

Contrasted characters are not present in "Arabella" nor in the "Schauspieler vom Hamburger Berge."

In "Das Stelldichein" the count and the countess appear respectively as representatives of a restless desire for adventure and a peaceable enjoyment of domestic happiness, of slyness and of innocent trust.

The contrast in "Die Wellenbraut" lies in the opposing attitudes of Theobald and Graf Waldemar as liberal and conservative, as commoner and nobleman. Beyond this it does not extend.

The two female characters, Jocunde, with her prerogatives of rank and position and her clear-cut, positive personality, and Ladoiska, whose circumstances are such that they prevent her from entering an active rivalry with the princess for supremacy in the prince's affections, are the persons opposed to each other in "Die Königin der Nacht."

Contrast is a most important means of characterization in "Die Selbsttaufe." Ritter Wallmuth and Sidonie are of a very different type from that to which Agathe belongs. The cold, selfish, inconsiderate, and at times almost brutal conduct of the father and the older sister bring into sharpest relief the natural kindness and self-sacrifice of the despised younger sister. This contrast is carried into detail throughout the story. Gottfried is also contrasted with Agathe and his intellectual life is shown to be far above hers and to possess a great deal more in common with that of Wallmuth and Sidonie.

This means of characterization is equally valuable in "Eine Phantasieliebe." Imagina is contrasted with nearly all of the remaining persons. August von Wartenberg, her husband, is a man of the world, accustomed to society, delighting in the pleasures of fashionable resorts, thoroughly selfish. Feodora is a type of woman corresponding to August but possessing in addition qualities of craftiness and deception. Imagina's father is rough and lacking in refinement. Madame Milde commands a practical knowledge of affairs together with an understanding of human nature that enable her to judge others correctly.

Imagina differs radically from all of these persons. She lacks the experience of the fashionable set with whom she is obliged to associate and receives little pleasure from their forms of entertainment. She is frank and open in her manner of thinking and her habits of action. Her feelings are sensitive and refined. The imagination is her most highly

developed soul-power. Hence she misunderstands those about her and is in turn misunderstood by them. She is not one who knows how to acquire a place for herself and the result is the tragic outcome of her marriage with August.

There are numerous contrasts employed in "Der Emporblick." Thus the lower classes as a whole are contrasted with the middle classes of society and within each of these divisions there are again opposing figures. Ernst and Scharfneck run contrary to each other in their attitude toward the common people. Ernestine struggles to uplift herself, Malvine and her friends yield to the influence of environment and become criminal

In "Die Kurstauben" Sancho and Leontine are enthusiasts. Herz is a shrewd, practical business man. The conduct of the former two is uncertain and subject to sudden impulses. The characteristic quality of the last is his certainty in his acts. He plans definitely and moves accordingly.

The element of contrast in "König Franz in Fontainebleau" lies between the artificiality of the court and the simplicity of the lovers.

This means of characterization is used very skilfully in "Die Nihilisten." There are two general classes of characters; those who pass through a stage of development which changes their view-point and deepens their soul-life, and those who do not make this progress, whose principles become fixed and dogmatic. Hertha, Wingolf, and Eberhard Ott belong to the first division, Constantin Ulrichs and Hans von Landschütz are members of the second.

The female characters are also contrasted. Hertha, Aurelie, Eugenie, Agnés, and Frieda all represent differing types.

In "Jean Jacques" the philosopher Rousseau is brought into contrast with nearly all of the remaining characters. His own life and desires separate him widely both from his immediate circle composed of his wife and her relatives and from the higher society, which he occasionally enters. He fails everywhere in his search for congenial companionship, and is continually subjected to disappointment.

No contrasted characters are found in "Der Pfeffer-Matthes."

Gerhardt Hartlaub in "Die Diakonissin" represents simple, sturdy manhood unaffected by the weakening tendencies which attach themselves to European civilization. He stands in a position of greater or less contrast to all of the remaining characters. Strictly speaking there are no directly contrasted figures.

"Ein Lebensloos" also lacks such an aid to the characterization.

There is a contrast in "Aus dem Schwabenland" between the military class and the peasant but the persons who represent these two classes are not contrasted characters.

Hugo Ellrich and the Justizrat Wenck as suitors for the hand of Gabriele Berger are opposing figures in "Das Opfer." Auguste is also placed in opposition to Gabriele. As a means of characterization, however, contrast is only of slight importance in this story.

In "Das Johannesfeuer" it possesses a greater value. Otilie Walch and Frau Munde are contrasted in both their physical and their mental characteristics. Often, too, their opinions are at variance with each other. An element of humor results frequently from this.

The use of contrast for purposes of characterization is to be seen in "Der Werwolf" in the portrayal of Sigmund von Landeck and Wenzel von Fircks, the former in a favorable light as the lover and hero, the latter in dark hues as a jealous trouble-maker and villain.

d) Peculiarities of Speech

Peculiarities of speech are often used by authors as an aid in characterization. Thus one character may speak a certain dialect, a second has his stereotyped expressions, and a third uses either a simple or a bombastic style. This means of characterization is found in Gutzkow's earliest story, "Der Prinz von Madagascar." Polyglotte speaks in stilted phrases which reflect the influence of books and a lack of contact with the everyday world. His manner of speech is purposely exaggerated in order to add to the caricature of a certain type of learning which it was the author's intention to lightly satirize. Hippolyt uses the exclamation, "Soll mich Gott bewahren!" frequently to indicate strong emotion and it never fails to impress the reader as being humorous. The Marquis le Poivre very often finishes his chief's sentences for him and not infrequently anticipates his superior's thoughts and utters them before the latter is able to. The effect of this is also humorous.

In "Kanarienvogels Liebe und Leid" there is no use of this method.

It is also not found in "Der Sadduzäer von Amsterdam" unless the serious tone in which the priests pronounce their ban upon Uriel may be considered as an example of this means. The fact that all of the characters belong to the same social stratum necessarily prevents marked differences of speech.

"Seraphine" marks a return to this means of characterization but for the minor characters only. Thus Madame Lardy's conversation is freely interspersed with foreign expressions and with sentences closely

resembling in form and choice of words the various educational treatises which she has read. Frau von Oppen confuses the words "stethoscope" and "telescope." Philipp's mother is a little, dried-up old woman who nods her head continually and replies to all questions with "Es wird alles gleich fertig sein." The remaining characters speak a language free from mannerisms.

In "Arabella" there is but one circle of society and hence no use of this means.

In the "Schauspieler vom Hamburger Berge" the members of the troupe of actors speak in short, hurried sentences. Contracted forms such as 'mal for einmal and d'ran for daran are used to introduce a touch of dialect.

"Die Wellenbraut" is similar to "Arabella" in not using speech peculiarities for purposes of characterization.

In "Die Königin der Nacht" Eugen von Jastrow is addicted to the use of French phrases and frequent witticisms. The spectators at the opera speak in short, broken periods.

Ritter Wallmuth in "Die Selbsttaufe" speaks a learned bombast.

"Eine Phantasieliebe" shows a more extensive use of this means than is to be found in any of the previous stories. Andres and Fritze speak a dialect marked by short, quick, exclamatory sentences, the omission of articles, the use of contractions, and the substitution of pronouns of the third person when the second person would ordinarily be used. In addition to these peculiarities Andres has his stock phrase, "Frölen, da ist Einer." He also confuses the words "conversation" and "conservation" very amusingly in speaking of the conversation hall. The Landrath uses frequent oaths and is blunt and soldier-like in his speech. He also employs French occasionally. The virtuoso at Baden-Baden is always eager for his "quatre mains Spiel." French is always spoken by the Russian noblewoman.

A few of the characters in "Der Emporblick" also have mannerisms of speech. The peasant talks of the "Stadtminchen" and the "Bauersluden." Hartmann uses his "He! Hola! Houp!" repeatedly and intersperses French words among his German. He is regarded by the common people with whom he has condescended to spend a day as an "eigener" man. Scharfneck's attitude toward the proletariat is that of disdain. He continually exhorts Ernst to look upward and to seek for companionship among people of social rank and position. This, of course, is more properly a characterization by means of the range of thought interests of Scharfneck than it is a characterization by manner

of speech. It is included here, however, because such a method is not discussed separately.

"Die Kurstauben" and "König Franz in Fontainebleau" contain no examples of the use of dialect or of any other peculiarities of speech.

The subjects of conversation in "Die Nihilisten" furnish a better criterion for judging the characters than does the form in which their thoughts are expressed. No attempt is made to employ unusual language.

This means of characterization assumes no importance in "Jean Jacques," "Der Pfeffer-Matthes," "Die Diakonissin," or "Ein Lebensloos."

In "Aus dem Schwabenland" the Holzenbauer repeatedly uses the expression "Nehmen Sie's" in his conversation with Speidle. By so doing he emphasizes the respect which he as a peasant has for the *gendarme*, the representative of the law.

In "Das Opfer" the nurse's "Engel sind in Himmel" shows the practical turn of mind and unimaginativeness of that person.

An obvious attempt to characterize Edelmann by his speech is made in "Das Johannesfeuer." As a servant he speaks a less polished and more colloquial German than the remaining characters do.

"Der Werwolf" neglects this means of characterization.

e) Opinions of Others

Characterization by means of the opinion of others is a very important means. It matters little whether the judgments which are expressed are strictly truthful or not, such characterization possesses value for both the person described and for the speaker.

In "Der Prinz von Madagascar" Colas pictures Polyglotte before the latter has made his appearance in the story as "ein charmanter Mann, voller Gelehrsamkeit, gar kein Stolz, feine Sitten, alle Sprachen der Welt, die sich nur denken lassen." This not only shows the favorable impression which Polyglotte has produced upon Colas, but it at the same time reveals the old man's respect for the learned class. The speculations of Culotte and of Marquis le Poivre concerning Hippolyt do even more toward disclosing the mutual relations and feelings of the former two than they do toward characterizing Hippolyt. Colas not only shows a keen insight into his master's character, but also reveals his own love and devotion for Hippolyt when he says: "Ich weiss, der gute Jüngling ist leichtsinnig, allein man kann ihn lenken, er ist für gute Ratschläge

empfänglich, und tut alles, wenn man es gern hat." Numerous other instances of a similar nature are to be found in "Der Prinz von Madagascar."

Characterization of this sort does not occur in "Kanarienvogels Liebe und Leid."

In "Der Sadduzäer von Amsterdam" it is again prominent. Uriel is excellently described by the members of his family circle, particularly by his mother, Frau Esther, just before he enters the home. Judith is characterized in the same conversation. The dream which is related by Esther possesses value as being prophetic of the approaching tragic conclusion. Ben Jochai is well characterized by Judith, but her estimate of him as a friend of Uriel's proves to be a false one.

In "Seraphine," owing to the fact that two of the chapters are long dialogues and a third is a diary, this means of characterization is used extensively. The opinions and viewpoints of three persons are presented. In addition to this general method of applying this means of characterization there are also special instances, as for example the excellent character study which Frau von Magnus makes of Seraphine when conversing with the latter.

The conversation in "Arabella" serves dramatic purposes rather than as an aid in characterization.

The characters in the "Schauspieler vom Hamburger Berge" express judgments very freely with regard to one another. Thus the attendant in the show troupe criticises Albertine, the innkeeper discourses concerning Heinrich M, and this actor in turn comments at length upon the virtues and the failings of Albertine.

In "Das Stelldichein" Graf Hugo is twice characterized by others, once by his friends in general, no one is named, and again by an old lady who is also unnamed. He himself passes an opinion upon his wife, Auguste.

The use of the letter-form in several chapters of "Die Wellenbraut" permits Theobald to reveal his impressions of Idaline and the circle in which she lives. From these characterizations the reader derives not only a knowledge of the persons described but he also discovers Theobald's criteria for judging and from these he in turn revises his own views of Theobald. Public opinion assumes the rôle of critic at one point in the story and undertakes a general discussion dealing with Idaline. At another time the heroine's motives and acts are sketched by a lady who is not named.

Eugen von Jastrow keeps a diary in "Die Königin der Nacht" which contains a number of snapshot character hints of Ladoiska.

In "Die Selbsttaufe" Wallmuth expresses in a jocular manner his preconceived ideas of Gottfried's appearance and bearing. Sidonie gives a word picture of Agathe in a similar way. This conversation of father and daughter is enlightening as much because it reveals the attitude of the speakers toward the ones whom they are discussing as because by it Gottfried and Agathe are characterized. It occurs at the conclusion of the reading of a long letter written by Agathe in which the writer's characterization of Gottfried also shows her own simplicity and natural kindness.

This means of characterization is resorted to very often in "Eine Phantasieliebe." An excellent analysis of Imagina's character is contained in a letter written by Madame Milde to Imagina's father. Madame Milde does not appear actively in the story at any time but her two letters reflect clearly her calm, practical, and yet sympathetic attitude toward life. The conversation between Imagina and her husband in which they discuss Feodora serves not only to characterize the Polish countess but also to disclose August's ideals. The members of the group at the resort discuss one another freely. Feodora bitterly attacks the virtuoso, the latter defends himself from her innuendoes and in turn criticises Feodora. In the diary which Imagina keeps Otto von Sudburg is the subject of a romantic mixture of fact and fiction.

"Der Emporblick" contains numerous cases of this same means of characterization. Scharfneck pronounces his judgments upon the lower classes of society collectively, and also upon a number of individuals who belong to these strata. Ernst and Frau von Wolmanny are likewise subjects of his character sketches. Ernst describes Lude Wächter, and Ernestine pictures the depravity of her brothers and their associates. These are a few examples of the many which might be cited from his story.

In "Die Kurstauben," on the other hand, this means is very sparingly employed. The only instance of importance occurs when Herz, more in jest than in earnest, characterizes Leontine in the presence of Sancho.

The amount of such characterization in "König Franz in Fontainebleau" is very small.

In "Die Nihilisten" it is again important. Judgments upon others are freely uttered, often at considerable length. Since these reflect the personal bias of the speakers and reveal their sincerity or insincerity of purpose, they aid the reader in classifying the characters in the novel.

Thus Hertha's intensity of feeling and depth of character, Constantin's conceit and superficiality, Frieda's lack of stability, Ott's standards of life's values, and Planer's rugged strength are all vividly brought out in the estimates which they place upon others. Each person of importance criticises and becomes criticised; in some instances this occurs several times, and the importance of this exchange of opinions for the characterization is great.

The minor characters in "Jean Jacques" are viewed mainly in the light of the attitude which the principal person in the sketch assumes toward them. This attitude, however, is revealed more by the author's analysis of the hero's thoughts and feelings than by the words of the latter. As applied to Jean Jacques this method is of little importance.

In "Der Pfeffer-Matthes" the chief character is the subject of sketches by the doctor, his wife, and the relater of the whole incident, who in this instance is represented by the pronoun of the first person singular, an unusual proceeding for Gutzkow.

"Die Diakonissin" contains long accounts of several of the characters narrated by other persons. Freydank rehearses the history of Wolmar, Artner and Constanze. He also comments freely upon the members of the Wisthaler family. Constanze records not only her impressions of deaconess life but also to a less extent her estimates of her friends in the diary. The characterization which she thus supplies is generally correct and is also sympathetic and discerning.

Since "Ein Lebensloos" is limited to one character this means is not available. The Holzenbauer and Speidle are judged by public opinion and their own consciences in "Aus dem Schwabenland."

In "Das Opfer" the letters of Hugo Ellrich to Gabriele contain the only long examples of this means of characterization. The opinions which are expressed in these are tinged with the enthusiasm of youth and love and help to increase the poetical effect of the story.

A liberal use of the opinions of others for purposes of characterization is made in "Das Johannesfeuer." Thus Ottilie and Frau Munde freely discuss Rother, and Rother and Hipler do the same with regard to the former two. As usual these conversations serve the double purpose of characterizing both speaker and the subject of the conversation.

In "Der Werwolf" this means is comparatively unimportant. The opinions of the characters concerning one another are told generally through the medium of the author and not directly.

The preceding study shows that Gutzkow employs a wide range of means of characterization. External features such as physical attributes, dress, and general bearing, as well as characteristics not visible to the eye but revealed through the agency of the character sketch, minor actions, contrasts with other characters, peculiarities of speech, and judgments of the characters upon one another, contribute to the total impression which is presented to the reader as a character in the short stories.

From the earliest of these tales until the latest the use of external appearances to aid in the characterization is found. The extent of description so given varies from a few conventional strokes to a portrait including many details. There seems to be no connection between the time of the writing of any of these stories and the amount or character of such delineations since striking differences may be seen in stories appearing in the same year. The longer descriptions are usually found in the longer stories. Many of the shorter ones lack such detail almost entirely.

Long character sketches occur only rarely, but short, direct characterizations are numerous, as are also psychological analyses of the characters. A single, definite characteristic often serves to mark an individual apart from his fellows.

Minor actions and situations of importance for purposes of characterization occur frequently except in the shorter stories, where the main action usually absorbs the whole of the narrative.

The use of contrast as an element in characterization occurs to some extent in nearly all of the stories and is especially prominent in "Der Sadduzäer von Amsterdam," "Die Selbsttaufe," "Eine Phantasieliebe," and "Die Nihilisten."

Speech peculiarities are used frequently. These consist generally of stereotyped phrases, favorite by-words, and the like. An elevated or a humorous style is sometimes characteristic of certain persons. Dialect is very rarely employed.

Characterization by means of opinions rendered by others is a common and effective means. It is found in all but a few of the shortest of the stories. These judgments are usually pronounced by the persons themselves. Occasionally, however, the author states such opinions instead of having the characters express them.

CHAPTER XI

ENVIRONMENT

A definite geographical location for the action of Gutzkow's short stories is not given in every case. Thus the events of "Die Wellenbraut," "Die Selbsttaufe," "Das Opfer," and "Das Johannesfeuer" take place in city or rural surroundings or in both, but the exact location is not set down. That they occur inside of a German environment is evident but the scene is of the same degree of definiteness as the much employed "residence" of the novels of that time. Except for the very general bits of description which serve to indicate city life or country life no attempt at exact location is made.

Others of Gutzkow's stories take place in parts of Germany which are named and briefly described. Thus "Die Schauspieler vom Hamburger Berge," "Eine Phantasieliebe," "Der Emporblick," and "Aus dem Schwabenland" are given a "local habitation." The commercial port of Hamburg with its busy wharves and its carnival grounds is a section of life faithfully depicted. The Silesian hills, mines, and the peasants of this province, form a background for the "Phantasieliebe," a background not very clearly defined but nevertheless present and in keeping with the type of story. In the "Emporblick" as in the author's "Ritter vom Geiste" the life of Berlin with its shades and shadows is not to be disguised. The scene of "Aus dem Schwabenland" is laid in a village of southern Germany. Characteristics only are given which are of general or typical value. Careful, minute, painstaking description of the kind undertaken by the naturalists is not attempted. What details are given are realistic but not directly copied.

In several instances scenes are laid in foreign countries. The "Saduzäer von Amsterdam" is located in Holland, in Amsterdam and adjacent country, "Arabella" in England and upon the continent as well, Italy is the scene of the concluding events in the "Phantasieliebe," Paris is three times so used, in "Der Prinz von Madagascar," "König Franz in Fontainebleau" and in Jean Jacques." Tropical lands are twice the place of action, once in the very early "Prinz von Madagascar" and again in "Die Diakonissin" of a much later period. African and Dutch East Indian conditions are contrasted with European civilization and culture. In the use of foreign lands as places in which to locate the events of his novels Gutzkow's technique is similar to that in those which have a German environment. The general and typical is employed rather than the specific and long detailed.

Uncivilized races are to be found but twice in the short stories and in neither case is the treatment accorded them very copious. The natives of the "Prinz von Madagascar" are wild, untutored savages. Nevertheless one sees in them a satire upon the culture of the Europeans. As has been pointed out before, the social organization of these primitive people is an exaggeration of some ill-balanced features of Caucasian civilization. Frankness, originality, or faithfulness of treatment in depicting a lower race is not to be found. The author's inexperience and the satirical motive with which he wrote both serve to explain this lack. In "Die Diakonissin" the natives of the island of Java appear only incidentally. They are servants and slaves of the Dutch military authorities or else tribes of savages to be kept in submission to the higher race or exploited for the benefit of the whites. None appear as individuals.

Descriptions of landscape features, natural phenomena, architectural effects and such appearances occupy a relatively small space. They are generally purely conventional and serve only to provide a knowledge of the surroundings sufficient to enable the reader to understand the action and to render the events probable. Occasionally the description is made to harmonize with and emphasize the mood of a character, to produce a distinct atmosphere and bring about a psychological effect. Thus in the "Sadduzäer von Amsterdam" the lovers meet in a beautiful garden during the quiet of a cheerful day and exchange their confidences. The fearful shock caused by the pronouncing of the ban upon Uriel comes at sunset when dusk is falling. Uriel's return to Judith and the former happy condition occurs on a day when nature is in a most tranquil mood. A similar accord between nature and the struggle in the soul of Uriel is maintained throughout.

In "Die Wellenbraut" the unison of nature and the action of the characters is not so carefully preserved, but the meeting of Idaline and Theobald on the gondola trip on a calm, moonlight night is a part of this technique. In "Die Selbsttaufe" the lyric note is distinctly struck. The day which is to prove so bitterly disappointing to Agathe is ushered in raw, cold and rainy. Agathe, cheerful, unsuspecting, full of love and confidence, contrasts strongly with the external disagreeable surroundings. The reader has a premonition of what is to happen, Agathe has not, and the sympathy aroused for her is greatly intensified by this touch of atmosphere.

The best example of the use of natural surroundings to produce atmosphere and form an effective setting is the opening chapter of "Die

Diakonissin." The quiet moonlight night of the tropics which seems to breathe the air of perfect innocence and peace and to be symbolical of an all-pervading harmony throughout the universe becomes suddenly the scene of a tragedy whose effects are felt by many in a distant portion of the world for several decades. The pistol shot which in the novel accomplishes this is almost as startling to the reader as to the one who is a witness of it in the story. The contrast thus introduced is extremely effective. From this moment until the end of the story is reached there is a constant interplay of forces and persons that have been set in motion by this one apparently insignificant occurrence.

A definite chronological setting for many of the short stories is lacking. The events in them might occur at almost any time in the nineteenth century or the latter part of the eighteenth. Occasionally the mention of some means of travel as the railroad or of some modern industrial phase as the factory system serves to limit to some extent the time of the events related. Thus "Eine Phantasieliebe," "Der Emporblick," "Die Kurstauben," and "Die Diakonissin" have no definitely stated time when the events described are said to have taken place, but in each the features of modern industry and transportation would indicate that the industrial revolution was then already completed or else well under way. In these stories and also in "Seraphine," "Die Wellenbraut," "Die Selbsttaufe," "Das Opfer," and "Das Johannesfeuer," the reader might well imagine that the actions described were those of contemporaries.

The few which lay claim to a particular place chronologically are "Der Sadduzäer von Amsterdam," "König Franz in Fontainebleau," "Die Nihilisten," "Jean Jacques," and "Der Werwolf." The first of these is located in the first half of the seventeenth century. Gutzkow's source for this novelette appears to have been Llorentes' "Geschichte der spanischen Inquisition" which contains the autobiography of Uriel Acosta, "Urielis exemplar humanae vitae." Here the historical data lay ready to hand. The problem, however, is not limited to any age, but is universal.

The reign of the Emperor Charles V is the time of "König Franz in Fontainebleau." The jealousies of France and of the Holy Roman Empire are briefly alluded to, the king is a knight of the days of chivalry, and beauty and manly strength are personified in the two lovers. The sketch possesses a tranquillity and an aloofness from the rush and bustle of modern times which is charming.

Very different from this is "Die Nihilisten," which was written shortly after the epoch-making events of the revolution of 1848 and which

presents a picture of those troublous times. It fairly bristles with suggestions of the great questions which at that period agitated men's souls. The repression exercised by the governing circles, their strenuous attempts to suppress freedom of discussion, to uphold privilege and "vested interests," to borrow a modern term, to conserve authority in the landed and noble classes, the fear and suspicion of the liberalism of university circles, all tendencies which characterized the days before the March revolution in Germany, the period of Metternich's supremacy in European statecraft, are present in the "Nihilisten." The revolution itself is portrayed in its overwhelming power upon the minds of men. The universal desire for the common good of the whole nation makes heroes of all. Each stands in awe before the irresistible onrush of events. "Man must be silent when the century speaks" says the author in describing the far-reaching effects of this titanic upheaval of primitive forces. Changes of ministry occur with a frequency which is startling. Men's lives are tested to the very core and in many cases radically altered. It is a milieu of forces long held in restraint suddenly let loose without proper guidance, a struggle of the blind to lead the blind. Then comes the inevitable relaxation and conditions slip back largely into the old ruts, but the memory of the past revolt and its chaos remains to prevent the re-establishment of the tyranny of the previous régime. The same hopefulness and confident belief in the final triumph of liberal principles and the progress of humanity toward a higher goal which Gutzkow expresses in his "Ritter vom Geiste," he also shows here. Each effort brings success a little nearer.

In "Jean Jacques" Rousseau's life is treated from the year 1750 until his death. The historical coloring is of less importance than the personal relations which he sustains to those around him. The group of learned men, such as D'Alembert and Grimm, who were among the intellectual leaders of the day, play a minor part in the story. The period as such is of no great consideration.

The "Werwolf," on the other hand, the events of which center around the meeting of the reichstag in 1582, owes much of its charm to its historical background. Kaiser Rudolf the Second, his retainers, his personal bodyguard, the financial embarrassments of the sovereign, the broils between the citizens and the soldiers, these are elements of a richly colored social organization which had come down through the later middle ages and projected its shadow into modern times, feudalism and the Holy Roman Empire. The contrast which existed between the life of the imperial court with its varied activities and its intrigues, and the

life of the simple country squire which lacked all of these is suggestively portrayed. Amid the confusion of the picture afforded by the gathering of the Reichstag in the city of Augsburg the love story of Sigmund and Placida flows quietly along, a refreshing contrast.

The social milieu presented is wide and varied. The range of society which is represented extends from the highest official circles to the criminal classes, includes city dwellers and country peasant, professional classes and industrial workers, the high and the low, the rich and the poor. To a large degree the whole gamut of social relationships is run, though not all, naturally, are taken up with equal thoroughness of detail and sympathy of treatment.

The state in one form or another, through its higher executive officials, its courts, its officers of the law either civil or military, or by its attitude toward political questions is an element of importance in several of these stories. In the "Prinz von Madagascar" Hippolyt is a lieutenant in the French army who resigns his commission in order to engage in his adventurous attempt. The home government figures only negatively in that it declines to render aid to the pretender to the throne of Madagascar. The colonial government at St. Mary's is the subject of caricature in the persons of its officials. No serious part is assigned to the state or to its agents.

In "Seraphine" Arthur Stahl is a government clerk, Edmund von Oppen is the minister of foreign affairs, Herr von Magnus is the prime minister, and the Israelite is a spy and a paid publicist for the government. Liberal political principles are presented and their followers, represented in this instance by Minister von Magnus, are dismissed from office. The state is reactionary, a reflex of the contemporary conditions.

"Die Wellenbraut" illustrates very similar tendencies in the policies of state. The official circles are composed of men of noble rank and extremely conservative principles, jealous of their class privileges, opposed to changes favoring democracy; Theobald has been the victim of this governmental reaction and has served a sentence of several years' imprisonment on account of his political activities. Renewed pressure of public opinion suffices in this story to bring about a change of cabinet which while not openly pledged to liberal principles is distinctly less conservative.

In "Die Königin der Nacht" the state as a political or governing body plays no part although its authority is represented by the prince and to a lesser degree by Jastrow, the second lieutenant.

In "Die Selbsttaufe" Ottfried and his friend, Graf Schönburgh, enter the diplomatic service. The Landrath von Unruh and Fritz, as sheriff and gendarme respectively, are representatives of the law and preservers of order in "Eine Phantasieliebe." The detection of crime and the administration of justice are the functions of the state in "Der Emporblick." The king in "König Franz in Fontainebleau" is the personification of the absolute monarchy of an enlightened type. The position of the government in "Die Nihilisten" has already been discussed in this chapter. Its position in this novel is much more imposing than in any other of the short stories.

Governmental activity in the "Diakonissin" is limited to the use of its military service for extending and safeguarding its colonial possessions. In "Aus dem Schwabenland" it is again as the representative of law and order and the punisher of crime that the state appears, and in "Das Johannesfeuer" the state through its attorney, Heinrich Rother, sues for the recovery of some of its property. In "Der Werwolf" the emperor and the imperial diet represent the government of the Holy Roman Empire. However as an active, operative force the state does not enter. Rather its function is to furnish a more than ordinarily suggestive background for the action proper.

The drawing-room of fashionable society, the salon, is frequently the environment in which the incidents in the short stories occur. The kind of life which was lived in such circles Gutzkow knew well how to describe and earlier and later works alike make use of this social sphere.

In the "Prinz von Madagascar" and in "Kanarienvogels Liebe und Leid" the tendency in keeping with the general tone of both productions is to treat society satirically and to expose its foibles and positive evils. Similarly in "Seraphine" the petty strivings and intrigues of Arthur and Edmund in their endeavor to curry favor with Frau von Magnus and the latter's strongly marked personal vanity do not present polite society in a favorable light.

In "Arabella" and "Das Stelldichein" the characters belong to the nobility. The atmosphere of the ball room prevails in the one, the other is a domestic scene. No prejudice or favor on account of social standing is expressed in either.

Those of noble rank in "Die Wellenbraut" are persons of intelligence and worth but possessed of a distinct class consciousness. They move in a world whose background consists largely of luxury and wealth. The surroundings are those of the reception rooms of the rich, private art galleries, and carefully cultivated country estates. The environment

in "Die Königin der Nacht" is the conventional environment of the ruler of the small principality.

"Die Selbsttaufe" paints a milieu in which rank, wealth and refinement are not unmixed with selfishness, desire for adulation and actual cruelty. The light and the dark side of family life in the home of the rich is exhibited. "Eine Phantasieliebe" describes another phase of "high society," the life at fashionable resorts where moral standards are permitted to become lowered and real virtue is at a premium. A constant round of picnics, entertainments of all sorts, flirtations, gambling and the like make up the program of the patrons of these pleasure and health resorts.

Of a more intellectually stimulating nature are the diversions of the group who in "Der Emporblick" gather in Frau von Wolmanny's cultured home for literary refreshment. The relation of the various classes of society to one another is emphasized strongly, as has already been pointed out, in this study. Both the higher and the lower classes are treated sympathetically and with insight.

In "Die Nihilisten" private conversations and more formal receptions are an aid in defining the characters of the persons concerned. The circle of the rich and cultured in "Jean Jacques" is made up of many who desire to appear as patrons of learning and thereby to acquire in some measure a position among the learned themselves. The tendency of this class to take up with fads is mildly satirized.

The ballroom is again the scene of social activity in "Die Diakonissin." The manifold obligations and distractions of the holders of wealth as well as their amusements are described, the daily routine of the women of this class is detailed, and the overestimation which they place upon social duties is slightly criticized. "Das Johannesfeuer" possesses the conventional background of the leisured middle class where the necessity for entertainment rather than the struggle for existence absorbs attention.

The professions which are represented are those of law, medicine, and teaching. In "Der Emporblick" Ernst Oswald and his friend Scharfneck are members of the legal profession and the latter appears actively in the pursuit of his calling. Court-room scenes are introduced and an air of realism results from this. In "Die Nihilisten" Eberhard Ott, Constantin Ulrichs and Geheimrath Wingolf are practitioners in law. Here and in "Der Emporblick" the lawyer appears in his capacity as advocate, in "Die Diakonissin" Freydank is a trustee, guardian and adviser for his clients in civil rather than in criminal practice.

The doctor appears in two stories, "Der Pfeffer-Matthes," and "Die Diakonissin." The first of these shows him as the head of a hospital for the insane, the second traces in detailed and sympathetic fashion the years spent by a young doctor in his efforts to secure a practice, treats these as typical of the struggles of a class, and shows a keen appreciation of the service rendered by the medical profession to humanity.

The first study presented of the schoolman, Polyglotte in "Der Prinz von Madagascar," is intentionally a caricature. In "Seraphine" the school atmosphere is also that of pedantry and artificial learning. Here and in "Eine Phantasieliebe" it is the boarding school which is the educational institution. The former is not a serious treatment, the latter introduces Madame Milde as an exponent of good pedagogical methods. University circles as centres of academic freedom and also of liberal views generally is the impression conveyed by the account given of the university in "Die Nihilisten."

Gutzkow's views upon education in general are found expressed in his long novel "Blasedow und seine Söhne." He opposed specialization and advocated in its stead the all-round development of the individual. For this ideal he fought throughout this whole life.

Institutions of a public or a semi-public character appear twice as elements of the environment. In "Der Pfeffer-Matthes" an asylum for the insane is the natural background for the detailed account of a hypochondriac's mania and its origin. In "Die Diakonissin" the somber, somewhat depressing atmosphere of a Protestant deaconess hospital gives a serious purpose to the story and links it more closely to life. Religion and the art of healing work hand in hand, a union not altogether approved by Gutzkow who highly commends the philanthropic features of this sort of enterprise but dislikes the zeal manifested for proselyting. The orderly, well-regulated existence of the inmates of such establishments and the various aspects of their occupation are clearly depicted.

The criminal class of the large city is to be seen at close range in "Der Emporblick" and in "Jean Jacques." The wickedness and vice which are today associated with certain quarters of our metropolitan centres are shown as already flourishing institutions. In "Jean Jacques" ignorance, deception, petty thievery, and gross immorality go hand in hand. Rousseau is a victim of his environment as well of his sophistry. He commits no offense himself but is unable to rise above the low plane in which circumstances have placed him.

In "Der Emporblick" the criminal element roots itself as in "Jean Jacques" in the poverty-stricken and uneducated masses, but also has its connections with the vicious and their supporters who are to be found at the other end of the social ladder. Violations of the moral code both flagrant and secret are revealed. Evil is pitilessly exposed. The arraignment is not couched in the statistical manner of a vice commissioner's report of the present day, nor are unsavory details introduced and discussed with the unconcern which attends a surgical dissection, nevertheless the same background is readily supplied by the reader and the description of conditions is no less true and impressive. Theft, blackmail, forgery, immorality, murder, are a part of this underworld. Gutzkow does not, however, leave the reader with a pessimistic, discouraging view. Even for the miserable "submerged tenth" he finds hope. This lies in the ability to rise above environment, and is illustrated in Ernestine Waldmann, who lifts herself by her own efforts against fearful odds to a position where she is morally, intellectually, and spiritually the equal of the so-called upper classes. Here in "Der Emporblick," in the field of social progress and world uplift, he preaches again the same message of final victory which he proclaims in "Die Nihilisten" to those who are struggling for political betterment. In "Die Ritter vom Geiste" he combines both messages.

Instances of less importance in which crime is a factor occur in "Seraphine" where Philipp is convicted of poaching and suffers a term of imprisonment, and in "Aus dem Schwabenland" where Speidle pursues the thief Jäckl.

In Gutzkow's stories the criminal usually, although not always, has to expiate his crimes. Much as in actual life the clever criminal, or the one best able to conceal his tracks, or the one with some sort of influential connections escapes, so in these stories. The influence of this sort of environment is admitted by the author to be very great but he does not find it insurmountable.

Village life is treated in two instances, once in "Seraphine," where it is but one of the many elements of the novelette, and again in "Aus dem Schwabenland," where it is the entire setting. The antagonism of peasant and village dweller is present in the latter. The strife of the brothers, Philipp and Ferdinand, rather than any feature, specifically due to the village setting, is the theme of the former.

In "Der Sadduzäer von Amsterdam" and in "Die Kurstaube" the surroundings are Jewish. The home life is well and sympathetically

described. The isolation of the Jews as a class and their close inter-dependence is indicated. The synagogue and the home form the background in the former story, the counting house and the home the background in the latter. An intimate knowledge of the Jewish milieu is evident from the two stories.

A pathological element is introduced into the environment in "Der Pfeffer-Matthes" and "Die Diakonissin." The former relates the history of an insane man and discusses the origin and nature of his malady. The latter describes a tropical disease in which a parasite inhabits a man and produces a fearful, lingering illness for which no cure is known to science. Temporary insanity, resulting from tropical fever and accompanied by the loss of memory, is also taken up in the same story. A cure is effected by means of a treatment consisting of a period of quiet and retirement from all associations of an exciting nature and the gradual introduction of the elements and persons formerly most closely in contact with the patient's life. A similar restoration to sanity is to be found in Immermann's "Epigonen," in the case of Hermann.

* * * * *

The environment in the short stories is composed of many elements. The geographical settings vary in definiteness from vague, undefined regions which might be located in any one of numberless localities to places distinctly named and well known. Both city and country, homeland and foreign soil, are made the scenes of action. The amount of description devoted to nature is small, but it harmonizes well with the other elements. Conscious efforts to secure atmosphere and to use description to heighten the effect of certain incidents are to be found.

Definite chronological settings are limited to five of the stories.¹ The historical coloring in three of these is excellent and of sufficient value to be considered a motive.²

A wide range of society is included. Rich and poor, nobleman and commoner, professional man and factory worker, city dweller and peasant, are represented. The state shows its influence through a throng of officials. Fashionable society is depicted in the drawing room, at pleasure resorts, and on country estates. Both family life and the struggle for existence outside of the home are a part of the picture. Law,

¹ The five stories are "Der Sadduzäer von Amsterdam," "König Franz in Fontainebleau," "Die Nihilisten," "Jean Jacques," and "Der Werwolf."

² The three are "König Franz in Fontainebleau," "Die Nihilisten," and "Der Werwolf."

medicine, teaching, and the stage contribute to give a coloring of professional atmosphere. Commerce and industry aid in the formation of a background and such interests sometimes supply the dominating motives. Virtue and crime exist side by side as so often is the case in real life. The public institution is intelligently described and conditions in the village are sympathetically treated.

In presenting this milieu Gutzkow is sufficiently definite in the amount and character of the details which he gives to lend an air of reality to his descriptions. His characters move in a world that actually exists and is not a product of fancy. The reader feels that the events which occur and the motives which prompt them are reasonable. To that extent Gutzkow is a realist. He does not go to the extreme, however, that the naturalists represent. He does not attempt to reproduce all the details of the environment in which he places his characters. He selects enough to produce an impression of reality and does not make every incident or character dependent upon environment. Sometimes as in "Jean Jacques" an individual succumbs to this force and again, as in the case of Ernestine Waldmann in "Der Emporblick" he overcomes this influence. Thus Gutzkow takes a position between realists of the type of Otto Ludwig who use environment in a symbolic manner and the naturalists who attempt to reproduce reality without selection and make a person's surroundings determine the entire trend of his life.

CHAPTER XII

PLOT

The analysis which has thus far been made of these stories has not undertaken to distinguish clearly between the various types as to structure or plot. The question of relative complexity of composition has been deferred until the phases of technical study common to all forms of narrative have been considered. The point has now been reached, however, when it seems desirable to make such a classification.

The word plot means, when reduced to its simplest terms, that which happens in a story. "It is the management of the continuous line of action underlying the whole progress of the story. It concerns the sequence of events."¹ The etymology of the word implies a weaving together, and it is the intertwining of the various threads of action, the clashings of opposing forces, and the interrelationships of the characters within the story that complicate plot. The simplest form of plot is that which traces one individual's experiences and development. As more characters are introduced, each possessing his own viewpoint and his own modes of combating circumstances, the plot gains in complexity. Every increase of this sort involves more skill upon the part of the author and demands closer attention from the reader. In many novels this process is carried to great lengths and an enormous number of characters is introduced. Hence it follows that plot may range from the flimsiest thread that barely suffices to hold narrative portions together to a stout network that possesses a bewildering confusion of strands and is a most conspicuous part of the story technique.

As compared with the novel, the short story, the *novelle*, is limited in the degree to which it may develop a complicated plot. It must possess a definite central theme and its structure is of necessity much more compact. Nevertheless it often contains a number of threads of action and concerns itself with the fate of numerous individuals. Many characters and many conflicting forces may be present but all must contribute toward the unified impression which the *novelle* must produce.

Gutzkow's short stories show a considerable range with regard to plot construction. In some there is a complex, carefully constructed framework, whereas in others the thread by which the story is held

¹ E. M. Albright, *The Short Story*.

together is slight indeed. This variation in structure permits of a primary division which is essential for this study, a classification of the stories into *novellen* and *non-novellen*. It also permits of a further division within these boundaries. Thus the following scheme is presented as a classification based upon the internal structure of these stories.

I. STORIES NOT INCLUDED AMONG THE NOVELLEN.

1. *Sketches*—

- (a) Kanarienvogels Liebe und Leid.
- (b) Schauspieler vom Hamburger Berge.
- (c) Jean Jacques.
- (d) Der Pfeffer-Mathes.
- (e) Ein Lebensloos.

2. *The tale*—

- (a) Der Prinz von Madagascar.

3. *The novel*—

- (a) Seraphine.

II. NOVELLEN—

1. *Those containing a single crisis with definite turning point*—

- (a) Arabella
- (b) Das Stelldichein.
- (c) Kurstauben.
- (d) König Franz in Fontainbleau.
- (e) Aus dem Schwabenland.
- (f) Das Opfer.
- (g) Johannesfeuer.
- (h) Der Werwolf.

2. *The analytic type*—

- (a) Eine Phantasieliebe.
- (b) Die Königin der Nacht.

3. *The dramatic type*—

- (a) Der Sadduzäer von Amsterdam.
- (b) Die Wellenbraut.
- (c) Die Selbsttaufe

4. *Longer novellen lacking dramatic form but possessing unity of action or of emotional tone*—

- (a) Der Emporblick.
- (b) Die Nihilisten.
- (c) Die Diakonissin.

The further consideration of the structure of these stories will be taken up under headings corresponding to the above classification and in the same order.

1. *Stories not novellen*

(a) The Sketch

"A sketch is a lighter, shorter, and more simple form of fiction than the short-story. It exhibits character in a certain stationary situation, but has no plot, nor does it disclose anything like a crisis from which a resolution or a denouement is demanded."² The five stories which have been grouped together as sketches fulfill the requirements of the above definition. Action is almost entirely absent in all of them and is outweighed very considerably by other elements.

"Kanarienvogels Liebe und Leid" possesses in its setting and characters much more important characteristics than the thin thread of plot that holds the one incident together around which it centers. One phase of a life is treated. The tone of the sketch is satirical and moralizing

The "Schauspieler vom Hamburger Berge" is related in the I-form and acquires a certain unity from this which the series of incidents of which it is composed would otherwise lack. The author is represented as a personal observer of the scenes that he describes. He possesses a very evident desire to paint a depressing picture of stage life and to drive home a moral. The two characters, Albertine and Heinrich M., and the setting are the foremost consideration of this bit of narrative.

"Jean Jacques" is a much more detailed character study. The author is at great pains to make the psychology of his principal figure thoroughly understood. External incidents and mental reactions together with a slight biographical thread unite in a plot extremely loose and tragic in tone. The feeling of sadness and of compassion for the hero is communicated strongly to the reader. The remaining characters are greatly subordinated to Jean Jacques.

The "Pfeffer-Mathes" is short and entertaining. The somber cast of the two previous sketches is relieved in this by the pleasing domestic setting. The relating of the incident proper by a character within it furnishes a double setting and two groups of characters.

"Ein Lebensloos" is a character sketch with a moral appended as in the "Schauspieler vom Hamburger Berge."

² J. Berg Essenwein, *Studying the Short-Story*.

(b) The Tale

The "Prinz von Madagascar" is the earliest of Gutzkow's stories. It exhibits simplicity of plot and traces the career of one individual. In this respect and as a story of adventure it is akin to such narratives as those of "Robinson Crusoe," "Gil Blas," the Picaresque novels, and those tales of incident and action generally which do not possess plot in the sense of having problems to unravel. In all of these the interest lies in the episodes which entwine themselves around the hero. The element of mystery, the wonder as to what will next occur, the marvelous exploits performed by various persons in perilous situations, the thrill that comes from living through such exciting scenes with the characters, rather than an interest in psychological problems, or the desire for moral teachings, or the presentation of human lives in serious crises, is the motive for the reading of his type of literature. Thus in this story, we are concerned only with Hippolyt's attempt to regain his throne and our curiosity is piqued to discover what success he will meet with in his quixotic quest.

The manner of narration is a straightforward chronological order, which is generally closely adhered to. One exception to this occurs in the introductory portion where the expository matter dealing with Hippolyt's previous history and his reasons for going to Madagascar is reserved until after an interpreter for the new language has been secured.

Suspense is obtained by the use of a number of motives of a sensational character, as abduction, selling into slavery, falling in love with a slave who proves to be a former princess, and daring escapes by flight. Humorous speeches by various characters are intended as well to keep the interest of the reader from flagging.

The situation which exists at the end of the story differs in no important particulars from that at the beginning. The same strands of life which had been laid down in Paris are again taken up. The object of the expedition remains unaccomplished. In a few lines which are definitely appended for that purpose and mechanically separated by a dash from the preceding narrative, the future is briefly indicated.

Neither action nor characters are thrilling or convincing in this first production of Gutzkow's, nevertheless in the ability which its author displays to write entertaining narrative, to relate a straightforward history, and to supply interesting if not highly original incident there is promise for the future.

(c) The Novel

"Seraphine" is one of Gutzkow's least successful attempts in narrative form. The general impression which it produces is a feeling that a large amount of effort has been misdirected, that there has been too little concentration. The conviction is unavoidable that this is a labored, artificial production for whose characters the author possessed either indifference or positive aversion. Cold and critical in his attitude, he fails to inspire enthusiasm for this work. No single, powerful, cumulative effect is exerted upon the reader and this is one reason for debarring it from the class of *novellen*.

The number of characters is large and these are arranged in groups whose connection is not close. Seraphine is the one figure that comes nearest to dominating the action and she is at times forced into the background by a second female character, Frau von Magnus, so that even this approach to unity is marred. There is a lack of close and organic structure.

A diagram of the main elements of the plot made from the standpoint of the heroine would be as follows: (1) Seraphine's love episode with Arthur Stahl; (2) Seraphine's love episode with Edmund von Oppen; (3) Seraphine's love episode with Philipp; (4) Seraphine's love episode with Herr von Magnus; (5) Seraphine's unhappy married life.

A second and almost equally justifiable plot division can be made with Frau von Magnus as the central character. Thus: (1) Frau von Magnus and Arthur Stahl; (2) Frau von Magnus and Edmund von Oppen; (3) Frau von Magnus and Herr von Magnus. The latter outline does not include Philipp and to that extent is less complete than the former. Seraphine is included, however, because of her connection with the admirers of Frau von Magnus.

The opening chapter of the novel introduces Seraphine as a teacher in a private school. The latter part of the same chapter and the two succeeding chapters then relate her history from three different standpoints, those of two former lovers and the heroine's private diary. From this point on the story follows a chronological order and is told from an external standpoint. No one of the characters occupies the foreground exclusively in this part of the narrative.

The structure, as is evident from the foregoing statements, is loose and episodal. Furthermore the novel is burdened with an excess of philosophical and political discussions, as well as much theorizing upon immortality, love, and marriage. It is useless to speak of a catastrophe

unless the tragic termination of each of the heroine's love episodes be so regarded and her death be considered as the final one.

2. *The Novellen*

(a) *Novellen* with single definite turning point

The stories which are grouped together under this heading possess a similar structure. In each the number of characters that assume rôles of any importance is limited to from one to three, the threads of action are quickly interwoven, the complication passes rapidly to a climax, and the denouement and conclusion follow without delay. The method of narration is the "straight-away" combined with conversation. The conciseness of this method makes the group among the most readable of Gutzkow's stories.

An exception to the statement that the progress of the action is always swift should be made in the case of the "Johannesfeuer" and the "Werwolf." However, the plot is the same in these stories in the essential features of straightforward narration and definite turning point. In distinction from the *novellen* considered as the dramatic type they lack sub-climaxes.

"Arabella" is an illustration of the "clover-leaf" plot. The heroine is placed between the man whom she loves and the man to whom she owes her physical beauty and whom she has promised to marry. The conflict is between the elemental passions of love and vanity, a world-old theme. Rivalry between men for the possession of a woman's soul and the struggle of primitive emotions within the individual is another way of expressing the conflict. There is one main action and one group of characters. Absolutely no matter external to the development of the theme is admitted. Philosophizing and moralizing of the sort found in "Seraphine" is conspicuously absent. The climax is reached, the denouement immediately follows, and with no specifically added conclusion the story ends leaving the single unified impression which this type should leave.

"Das Stelldichein" centers about the letter found by Count Hugo. Both the count and the reader remain in ignorance of the origin of this missive until the denouement. The plot is strictly conventional in its subdivisions. Thus we have the following parts: (1) the preliminary situation. This comprises an explanation of the count's circumstances and character. (2) The rising action. The finding of the letter and all

incidents occurring until the interview is held. (3) Climax and denouement. The interview between Hugo and his wife. (4) Conclusion. Harmony is restored.

The element of paradox appears in the "Stelldichein" in the nature of the turning point. This is both decisive and surprising and yet reasonable enough to be readily acceptable. The interpretations, genuine and mistaken, which are made of the letter are not questioned by the reader.

The "Kurstauben" returns to the "eternal triangle" arrangement of characters. Each of these is introduced singly during the course of the first two chapters, after which the plot is composed of an interweaving of all three. The same features indicated in the plot of the "Stelldichein" with respect to definite and simple structure may be observed here. The disentanglement is accomplished in a surprisingly small amount of space. The climax is a prominent point. This is reached when Herz with a few carelessly spoken words exposes to Sancho Leontine's subterfuge. The conclusion indicates in a very brief manner the future of the characters.

"König Franz in Fontainebleau" possesses a rather slight plot. The characters are pleasing studies and the style of an old chronicle in which it is written adds charm and makes it a very readable production. There are two strands of action: (1) the king, (2) the lovers. The theme is the lovers' deception and its consequences. The turning point occurs when upon the ringing of the angelus the king relents and restores the young couple to favor. The conclusion which sketches the subsequent history of the two accords well with the epic tone of the narrative.

"Aus dem Schwabenland" is also simple and chronological in method of narration. It deals with a crisis in two lives. The author's evident purpose was to illustrate concretely that failure to live up to one's conceptions of moral obligation brings its own punishment. A reference to the content of the story as given in a previous chapter will show clearly that the same regular structure is present here as in those stories just discussed.³

The plot of "Das Opfer" is a simple, straightforward plot, which constantly increases in interest and intensity until the climax is reached. The falling action is very slight. The conflict which is staged in Gabriele's soul is the one strand of action. The problem is thus a psychological one and is carefully solved.

³ Cf. above p. 40.

The opening lines present a background of quiet domestic surroundings. Following this the earlier love episode is introduced and the complication, in this instance, Gabriele's divided allegiance, is then developed and her anomalous position with respect to her husband is skilfully set forth. The rising action extends through the incident of the child's sickness up to the point when Gabriele is convinced of the peril which lies in her attitude and solemnly vows to renounce the former love if the child's life is saved. This moment is the supreme crisis in both the *novelle* and Gabriele's life. The falling action then sets in immediately. Interest does not wane, however, but continues throughout the paragraphs devoted to Gabriele's illness and recovery and is still keen at the end when she dramatically fulfills her vow.

"Das Opfer" is close and compact in structure, with all details strictly subordinated to the central theme, a representation of a supreme crisis in a human life that would readily classify under the American definition of the short story.

The plot of the "Johannesfeuer" is composed of two strands of action represented by the chief characters. The complication is caused by the obstacles interposed to prevent their marriage. These obstacles and the mystery of the identity of the mysterious poet, Hugo Ubaldi, are the means employed for producing suspense. Each of the principal actors has a close friend who shares the action with him. In the first chapter Ottilie and her friend, Frau Munde, hold the center of the stage. The second chapter shifts the scene to Rother and Hipler. The third returns to Ottilie and in addition solves the mystery that shrouds the unknown poet. The next chapter again takes up Rother and relates his previous history. The two strands of action are interwoven in the fifth chapter and the denouement is reached when the lovers become united. A brief conclusion indicates that a happy life is the result of this.

The plot shows no new points of technique. As developed in this instance, it seems, in fact, very conventional and not extremely convincing. The point upon which the whole story revolves seems scarcely adequate to support the weight of details which are amassed.

The "Werwolf" like the "Johannesfeuer" shows no new plot technique. The obstacles that beset the path of the lovers furnish the suspense in this story also. There are only two main lines of action, those represented by Sigmund and Placida and their respective friends. These alternate in opposing and co-operating with each other. Finally they are united and the story is brought to a conventional close. The historical framework is appropriate but is rather too serious and difficult for an easy understanding.

(b) The Analytic Type

The two stories which have been classified under the above heading, the "Königin der Nacht" and "Eine Phantasieliebe," undertake the solution of definite questions, and the method by which this is accomplished is the characteristic feature of the technique. Both may be classed as mystery stories and as character studies as well. "Eine Phantasieliebe" is an especially excellent portrayal of an interesting character placed in an environment which is unsuitable for it.

There are two questions propounded in the "Königin der Nacht." First, did the prince have a secret love affair with the opera singer Laboiska? Second, what caused the disappearance of the cactus blossom? The former problem is stated early in the story, the second is introduced much later. The course followed in the solution is from effects back to causes. The princess unravels the threads of mystery in both cases and one operation obtains the answers to both.

In "Eine Phantasieliebe" the separation of the Count and the Countess of Wartenberg has already taken place. The problem is to account for this situation. Several alleged reasons are shown to be false and then the author develops his own ingenious explanation. This is based upon the influence which a childhood dream of the heroine, when coupled with a number of coincidences from life, exerts upon Imagina.

The plot presents a considerable degree of complexity due principally to the element of love. A quadrangle alignment of characters that is divisible into several triangle formations is a conspicuous feature. Thus the four figures are as follows: (1) Imagina. (2) Wartenberg. (3) Feodora Zaluski. (4) Otto Sudberg. The various triangles which are deducible from these are: A. (1) Imagina, (2) Wartenberg, (3) Feodora; B. (1) Wartenberg, (2) Feodora, (3) Sudberg; C. (1) Feodora, (2) Sudberg, (3) Imagina; D. (1) Sudberg, (2) Imagina, (3) Wartenberg. The interrelationships of the members of these groups may be noted in the chapter upon motives.⁴

The four characters of the preceding paragraph are so many active forces in the *novelle*. The Landrath is a fifth. Madame Milde is an inactive figure whose principal office, as has been indicated elsewhere, is to characterize the heroine.⁵ The various opposing figures come into conflict but no far reaching catastrophe occurs. Imagina's sacrifice and renunciation in order to save Sudberg marks the climax and takes

⁴ Cf. above p. 53.

⁵ Cf. above p. 87.

the place of the more powerful catastrophes that occur in the stories of the dramatic type. The conclusion and the beginning of the *novelle* represent the same point in both time and relationship of the characters to one another.

(c) The Dramatic Type

The three *novellen* listed as possessing dramatic structure show very clearly the plot requirements of the drama: the initial situation, the introduction to the complication, development to a climax, and the denouement or conclusion. In addition to the structure of the stories considered as *novellen* possessing a single definite turning point these contain sub-climaxes which, however, are well subordinated to the grand climax and add to the effect of the latter.

The "Sadduzäer von Amsterdam" shows a surprising advance in technique over the stories which had preceded it, "Der Prinz von Madagascar" and the "Kanarienvogels Liebe und Leid." It exhibits a plot so well unified and ably constructed from numerous strands that it has won praise from so strict a critic as Paul Heyse. It is logical and compact and with condensation of material and rapidity of movement advances with certainty from initial incident to the final catastrophe. After the setting, which includes the time, the place, and a short sketch of Uriel Acosta's previous career, has been given, the hero makes his entrance upon the stage and from that moment until the conclusion is reached, he remains constantly in the foreground. The incidents which are concerned with Uriel's love for Judith and the growth of his religious skepticism contribute to the rising action which at once interests the reader deeply and leads rapidly to one of the climaxes of the *novelle*, the first excommunication. When this point has been reached, the dramatic line abruptly falls to the level of the beginning, and remains upon this level until the incidents connected with Uriel's flight and Judith and Ben Jochai's attempts to find and rescue him have been related and he has been restored to the church.

Very soon, however, with the stirring into new life of his old religious doubts as Uriel once more busies himself with matters of creed and practice, the dramatic line begins a second ascent and progresses with increasing rapidity until a culminating point is reached in another excommunication. The line drops again to its former level and from this point on the catastrophe approaches. Uriel's imprisonment, his repentance and endeavor to atone for his heterodoxy, his public confession, and the humiliation to which he is forced to submit, are that many means

of suspense by which the author postpones the catastrophe and keeps the reader in anxiety and doubt of the final outcome. But when these measures prove unavailing and Uriel has at last become firmly convinced of Ben Jochai's treachery, the passion for revenge quickly leaps into life, the action acquires a rapidity heretofore unequaled, and the double tragedy, the accidental shooting of Judith and the suicide of Uriel, provides the long inevitable, but many times deferred, catastrophe. A final paragraph is devoted to relating the consequences upon the survivors and furnishes a fitting close to the whole recital.

The action throughout the "Sadduzäer von Amsterdam" is rapid and straightforward. Retardations occur, but are skilfully employed, and being overcome, contribute to the unified impression of the plot. The problem is psychological in nature, and the solution which is presented in a *novelle* closely approaching in structure the drama, is a forerunner of the author's later play, "Uriel Acosta."

Not only is the plot of the "Sadduzäer von Amsterdam" dramatic in structure, but it is also a complex plot composed of several strands of action closely intertwined and all wrapped tightly around the central theme of Uriel's fate. These separate strands are as follows: (1) Uriel's internal religious struggle; (2) Uriel's external struggle against the orthodox church; (3) the conflict between Uriel's sincerity of belief and his love for Judith; (4) Ben Jochai's secret treachery toward Uriel. Each one of these plot elements is present at all times, the importance of the part played varying at different stages of the action. All are skilfully interwoven and exercise an increasing power as the culmination approaches. The knot which they tie can be cut only by the catastrophe. An untying strand by strand is impossible in the case of an individual such as Uriel is shown to be.

The plot of the "Wellenbraut" is complicated by a greater number of characters and consequent lines of action than any of the stories which precede it in point of time except "Seraphine." The sequence is usually alternating but occasionally two or more become interwoven. The four strands are represented by Idaline, Theobald, Waldemar, and the circle of the governing class exclusive of Waldemar. The last of these is of little importance after it has been used to show Theobald's antagonism to the nobility.

The first two chapters contain the initial incident, the meeting of Idaline and Theobald, and foreshadow the nature of the future plot development. Chapters three, four, and five deal respectively with Theobald, Idaline, and Waldemar. The necessary exposition is presented at

this time and the direction which events will later take becomes increasingly more evident. Chapters six and seven continue the development. In the former Theobald's democratic ideals and his hatred of class distinctions is amplified, in the latter Idaline's interest in Theobald is seen to deepen until she thinks temporarily of asserting her determination, abandoning her marriage with the count, and living a life of her own choosing. She fails to do this, however, and chapter eight witnesses her union with Waldemar. Theobald drops out of sight, the threatened crisis appears to have been safely passed, and a quiet, uneventful married life promises to result. In the next chapter this condition suddenly changes. Waldemar is called away. The lives of Theobald and Idaline come together once more. The action proceeds rapidly throughout the next three chapters until it ends abruptly with the reappearance of the count, the flight of Theobald, and the death of Idaline. The catastrophe, which has been averted for a time in a manner recalling the technique of the "Sadduzäer von Amsterdam," finally comes and is overpowering. A brief concluding chapter indicates the effect upon the survivors.

The dramatic structure of this *novelle* is apparent from the preceding analysis. The leading characters are brought together in the opening chapters and the seeds of the inevitable tragedy are planted. The ascending action does not proceed far until it receives checks. Convention in the form of social class distinction and the marriage of Idaline are obstacles that impede the natural course of events. A period of horizontal action follows this minor climax. Then chance unites the two strands and the second ascending action hastens rapidly toward the catastrophe and concludes with an extremely brief falling action.

The "Wellenbraut" is an example of a plot form which Gutzkow frequently employs with good success. The plot is unified by a strict adherence to the central theme. The three principal lines of action are skilfully and effectively interwoven and rest upon a motivation sufficiently well grounded to account for the consequences depicted.

The plot in the "Selbsttaufe" is also composed of numerous threads of action. Here, as in the "Wellenbraut," there are four principal bearers of the action and the importance of the fourth diminishes greatly in each as the story proceeds. These strands are represented by: (1) Ottfried, (2) Agathe, (3) Sidonie, and (4) Wallmuth.

The characters are separately introduced. The opening chapter deals almost entirely with Wallmuth and makes only scanty reference to Agathe and Sidonie. The second chapter is devoted to a lengthy

characterization of Wallmuth and Sidonie. Chapter three through the agency of Agathe's letter reveals that young woman's character and also Ottfried's. Agathe is again the subject of the fourth chapter. From this point until the end is reached the plot threads are more or less closely intertwined and this interlacing constitutes the principal feature of the technique. No one character receives an undue amount of attention.

The dramatic structure is first apparent in the rising action and reaches a minor climax when Agathe and Gottfried enter upon their engagement. The father's interference and attempt to rigidly control the relations between the engaged couple is a retarding force which abruptly terminates the upward course of the action. The complication again sets in following the meeting of Agathe and Gottfried and the reconciliation with Wallmuth. The major climax comes after a second period of rising action when Ottfried fails to appear at the dinner where his engagement is to be announced. Immediately after this the falling action begins and continues until it terminates in the catastrophe, Agathe's death.

(d) The Longer Novellen

The three *novellen* that remain to be discussed are the longest and most complex of Gutzkow's short stories. They are more nearly akin than any of the others, with the exception of "Seraphine," to the novel, but they are distinctly *novellen* in that they produce the totality of impression that is the essential quality of this species. The number of characters in each is large but skilfully handled. The threads of action weave in and out but always under careful control. The firm ground of reality is never left by the author and the setting is in each instance appropriate.

The love of Ernst Oswald and Ernestine Waldmann is the connecting bond in the "Emporblick." This romance is subjected to numerous interruptions each of which is a factor in producing suspense. The negative force which opposes the lovers is personified in Scharneck, the only other character to occupy a position approximating that of equal prominence with Ernst and Ernestine. The conflict between these individuals is symbolic of the class struggle which is a feature of modern life. The tone of the narrative as a whole is tinged with sadness but hope is also expressed for future success in uniting the antagonistic strata of society.

Complexity of plot is increased in the "Emporblick" by the presence of two intercalated stories. This necessitates a second group of characters and two place and time settings, although characters and settings of all parts overlap somewhat. These minor plots do not detract from the degree of technical skill exhibited but are, on the contrary, skilfully inserted and form integral parts of the main plot.

The "Emporblick" is a *novelle* with a purpose, but a purpose that is not obtrusively foisted upon the reader. It is of a nature also which one is inclined to sympathize with and accept, and for this additional reason it is not distasteful.

The remaining *novellen*, the "Nihilisten" and the "Diakonissin," also contain many characters and possess complex plots of the closely interwoven type. Both present interesting studies of the reaction of environment upon individuals and portray vividly certain angles of life. The former shows development of character in response to external influences. The latter deals with fixed characters. In neither story does any one figure monopolize the forefront of the action.

CONCLUSION

The *novelle* is a literary genre of comparatively recent appearance in German literature. At the beginning of the nineteenth century it was little known and was generally regarded as an inferior form. No critical theory had at that time been framed for it. During the nineteenth century, however, it attracted an increasingly greater amount of attention from both authors and critics and passed through a surprising development. Important contributions to the theory of its technique were made by the Schlegel brothers, Goethe, Tieck, Mundt, and others, finally culminating in what is at present the best statement of the theory of the *novelle* by Heyse, the silhouette-and-falcon theory.

At the same time the *novelle* has become a favorite literary species with both authors and readers and has acquired a rare perfection of technique. The foremost writers of the *novelle* prior to 1835 were Goethe, Kleist, Hoffmann, and Tieck. Most of the characteristics of the present day type may be found in their stories. Goethe and Kleist deepened the psychological aspect of the *novelle*, Hoffmann developed the *novelle* of mood, or atmosphere, and Tieck wrote largely the didactic type. The productions of the last named became especially the models of the "Young Germans" owing to their timely appearance, their realism, the permission which they extended to discuss current questions, and their lack of strict artistic requirements of form.

The "Young German" movement was one manifestation of the widespread awakening which occurred in all departments of life and thought during the first half of the nineteenth century. It was a very frankly liberal movement, which eagerly welcomed all that appeared that was new in the fields of aesthetics, social reform, and religion. In many respects it bore a decided resemblance to the earlier "Storm and Stress." It was intensely opposed to Romanticism which had caused life and literature to drift apart. The "Young Germans" were realistic and democratic and desired to close the gap which had thus been opened. In this respect they had the support of many not their immediate compatriots.

Karl Gutzkow stands as the ablest leader of this movement within Germany. In a long and extremely active career he held firmly to the ideal of putting literature into the service of life. His most effective work was done in the field of the novel and especially in his practice of the theory of the "Nebeneinander." In the presentation in literature

of the complexity of our modern civilization he was a valuable pioneer. His contribution to the theory of the *novelle* is much less important. It may be considered almost negligible.

His short stories themselves, however, constitute a side of his activity that deserves attention. Owing to the vast amount of his works these have hitherto been seriously neglected. Little criticism has been written upon them and that little has not been discriminating in quality. The preceding study has, however, led to a number of important conclusions which aid in characterizing Gutzkow as a writer of this genre.

His technique reveals a preponderating use of the external viewpoint in relating these stories. Occasional instances of an internal viewpoint are found in the insertion of diaries, letters, and other documents.

An analysis of the motives reveals a large range of these both psychological and external. All three realms from which according to Goethe motives can be taken are entered. Those of the internal world are most numerous, those of the external world are next in point of number, and the world of the fantastic and the wonderful is entered least often.

The influence of the Romanticists upon Gutzkow is slight and shows itself only in external features. The philosophy of Romanticism does not underlie any of his works. They are, on the contrary, realistic and firmly grounded upon a modern view of life.

Gutzkow is objective in his manner of relation. This is not intended to deny the presence of occasional comments and generalizations given in the author's proper person but long interpolated discussions are seldom found. The author frequently makes evident his individual attitude but usually by indirect and more artistic means.

The stories reveal a complexity of characters and problems but no one type predominates. The characters are taken from a wide social domain and hence embrace a large number of types and represent many stations in life. They present in miniature the panorama which the author's longer novels present in full.

Environment is important in many instances. The characters are often good or evil, class conscious or elevated above this, according to their surroundings.

Considerable range in variety and complexity of plot construction is evidenced in these *novellen*. The stories which have been analyzed vary in their internal structure from sketches possessing little or no plot to those that exhibit a definite dramatic composition. The threads

of plot are often numerous and skilfully handled. In many a turning point similar to that which Tieck makes the basis of his theory is plainly evident.

A place of such importance in the field of the *novelle* as he deserves in that of the novel and of the drama can not be claimed for Gutzkow. Nevertheless the qualities which have earned him permanent recognition in those related genres characterize him in this as well and secure for him a modest but respectable position among the many German writers who have aided in bringing the *novelle* to its present high development.

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The writer was born in London, Ontario, August 3, 1889. He was graduated from the High School at Howell, Michigan, in 1907. During the four years from 1909 until 1913 he attended Albion College, Albion, Michigan, from which institution he received the degree of Bachelor of Arts in 1913. The academic year 1913-1914 he held a Scholarship in German at the University of Illinois, which institution conferred upon him the degree of Master of Arts in 1914. The following two years he continued graduate work as Fellow in German at the University of Illinois. The present dissertation was accepted in 1917 as fulfilling the thesis requirements for the degree of Doctor of Philosophy, which degree the University conferred upon him that year. Since 1916 he has been Professor of German and Head of that Department at Southwestern College, Winfield, Kansas.

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